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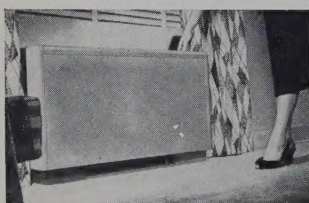
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RAIC JOURNAL

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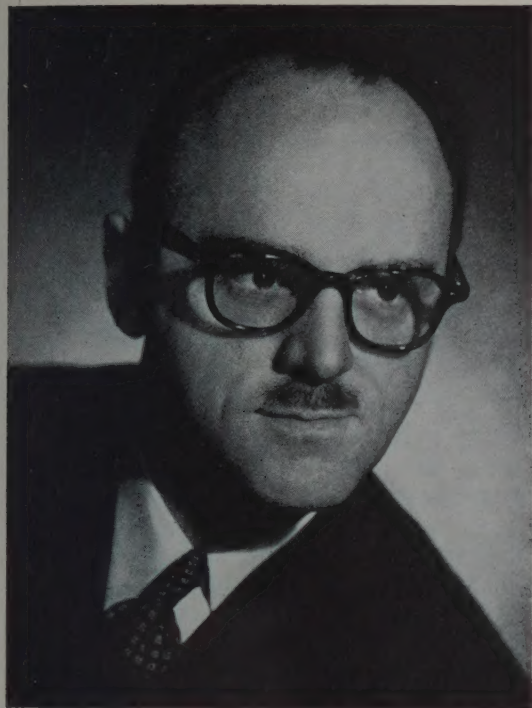
IT IS STILL TOO EARLY to say what kind of competition we are to have in Toronto for the new City Hall. Every kind of competition has been discussed and the area from which solutions will be sought varies from Ward 3 to the world. When last we heard of it, the "world" seemed to have it although "world" has not yet been defined. Before it is too late, our city fathers might consider the difficulties, not only of distance, of dealing with a bright young winner in Siangyang or Kuybyshev. For the conscientious architect with the lofty ideals which one naturally associates with the graduates of Canadian schools of architecture, there is an aspect of the design of the City Hall that will cause much perturbation of spirit. It will be unknown to the architect in Siberia as it will be to the architect in Kapuskasing, Ontario. We refer, of course, to the signs of welcome and the theatrical junk that are regularly piled against the front door of the present building. We are sure we do not make the situation clear to readers in cities which take a mature and adult view of the function of a city hall. In Toronto, we allow every noble cause, and some less noble, to receive publicity in cardboard, lettering, music and dancing girls right at the steps of the City Hall. In our recent drive for community charities, we went "over the top", but we would be sorry to think that the success of the drive was in any way connected with an enormous cash register that daily chalked up the score. Recently, we have had considerable correspondence with a distinguished architectural historian writing from London. Lennox's city hall is to be illustrated in a book on 19th Century architecture, and we were asked for a photograph. The publicity would put Toronto in a most unfavourable light if we were to take it with its monstrous cash register, or with last year's thermometer defacing the tower.

Perhaps this is evidence of a new democratic spirit — this is your hall, make use of it, even of the facade. For ourself, we are old fashioned enough to prefer to see democratic government, even at the municipal level, housed in buildings with the dignity of New York City Hall, of Liverpool, Paris, Cobourg and a hundred others, large and small, that we remember. We should like to think that our school children grew up with the same old fashioned notions of dignity and taste. We raise the point not to draw attention to the circus made of the old hall, but to ask if we are to perpetuate it on the new. We might demand some assurance on that score before we vote in December. Our ban would include not only objects but signs welcoming swimmers, optimists, hockey players and football teams. Even at times of national rejoicing or sorrow, the "decoration" on the facade of the City Hall can be done with some regard for taste and good manners — both of which are, today, completely forgotten.

We do not know whether the OAA or the RAIC has been asked for advice in regard to the Competition for the City Hall. We can only pray that, if they have, they came out in favour of a national competition. The talent is here in Canada — we would strongly recommend that it be used.

We shall not write on this page until February and would like to mention the many personal letters we have received in regard to what we said about "photography" and the Massey Medals and the architect's sign. One old "friend" reminded us of a time when, at the Toronto Chapter Exhibition, we were a member of the jury that gave a prize in the alteration class to a church *before* it was altered. His point was, of course, well taken, and merely reinforced our contention that prizes should be given to buildings and not to photographs of them.

Many have agreed that we lost professional prestige in our giving up the small architect's sign which was more of a signature and evidence of pride and responsibility in the job than of advertising. Our views on that subject received rather remarkable confirmation. Two architects for whom we have the highest regard are mentioned on the sign for the new Seagram Building on Madison Avenue. We passed it the other day, and found that the names of Messrs Philip Johnson and Mies van der Rohe were one inch high.



FOREWORD

LES ARCHITECTES occupent une place de choix dans la hiérarchie professionnelle parce qu'ils sont des créateurs imbus de préoccupations esthétiques.

Les pionniers d'une époque révolue, tout comme les réalisateurs modernes, ont ajouté leur contribution à la splendeur d'une ville. Les maçonneries archaïques de Montréal abritant tant de glorieux souvenirs d'un passé encore proche de nous, sont un hommage à l'esprit inventif de prédécesseurs dont la mémoire a passé à l'oubli. Leur oeuvre est néanmoins demeurée comme un témoignage vivant d'un art prolifique. Les concepts ont bien évolué, dans le temps, au fur et à mesure que le caractère fonctionnel et la calme sobriété des lignes se sont substitués aux ogives ornementales. Le moderne toutefois, n'exclut pas l'élégance des lignes comme le démontre l'impressionnante profusion des structures imposantes de notre temps. Ainsi, le déploiement des forces naturelles, l'ambiance du milieu et le cadre géographique restent une ample source d'inspiration.

Montréal est une collectivité urbaine en pleine transformation. On s'est rendu compte que l'Administration Municipale actuelle a pris l'initiative d'entreprendre des grands travaux publics destinés à stimuler l'embellissement de notre Ville. En effet, les boulevards récemment ouverts à la circulation donnent un recul de bon aloi aux voies de dégagement les plus achalandées. Les autorités municipales comptent sur l'imagination fertile des architectes pour les aider à réaliser un ensemble harmonieux de constructions conforme au caractère psychologique du milieu social ainsi qu'au relief topographique sur le plan géographique. Cet espoir repose sur l'esprit d'entraide qui règne sur place car la réfection d'une ville nécessitée par l'ampleur des facteurs de croissance, en particulier des besoins de la locomotion, est essentiellement une oeuvre de collaboration.

Je suis bien heureux de rendre aux architectes et à l'Institut Royal d'Architecture du Canada, un hommage sincère pour l'immense et beau travail accompli. Mes vœux de succès inégalé les accompagnent dans la tâche gigantesque qu'ils assument avec tant de talent.

Jean Drapeau
LE MAIRE DE MONTREAL

La Modeste mais Admirable Fondation d'une Métropole

PAR VICTOR MORIN

UNE PETITE FLOTTILLE de quatre embarcations, comprenant une pinasse à trois mâts, une gabarre à fond plat et deux barques, quittait le port de Québec ce 8 mai 1642, à destination de la bourgade indienne d'Hochelaga. Elle portait la fortune d'une colonie nouvelle qu'un groupe de Messieurs et Dames pieux du royaume de France avait résolu d'établir, sous les auspices de la Vierge Marie, dans un poste avancé de la Nouvelle-France, au pied d'un mont que le navigateur Jacques-Cartier avait nommé "Mont-Royal", un siècle auparavant, dans son émerveillement de la beauté du paysage. Le nouvel établissement devait porter, pour cette raison, le nom de "Notre-Dame du Mont-Royal" ou, par simple contraction "Montréal".

Le chef de l'entreprise était un jeune officier de trente ans, du nom de Paul de Chomedey, sieur de Maisonneuve, qui s'était retiré du service actif de l'armée et qui avait spontanément offert son concours pour l'exécution de ce projet dont M. Jérôme Le Royer de la Dauversière était l'initiateur. Il avait recueilli l'adhésion de quarante-huit colons, dont trois étaient accompagnés de leur femme; une jeune demoiselle de bonne famille, du nom de Jeanne Mance, s'était même jointe à eux, en vue d'y consacrer sa vie au soin des malades.

La ville de Québec avait été fondée par Samuel de Champlain trente-quatre ans auparavant et M. de Montmagny, qui avait succédé au fondateur comme gouverneur de l'immense pays dont les limites étaient encore inconnues, avait vainement tenté de dissuader le jeune enthousiaste de sa "folle entreprise" en lui démontrant les dangers que sa recrue allait courir de se faire massacrer par les sauvages Iroquois dans un poste éloigné de tous secours, tandis qu'il pouvait l'employer avec beaucoup plus d'efficacité à fortifier l'établissement, chancelant il est vrai mais viable, de Québec.

M. de Maisonneuve n'était pourtant pas homme à se laisser intimider: aussi fit-il observer respectueusement à Son Excellence le gouverneur: *"J'ai reçu mission de venir en ce pays pour y faire un établissement sur l'île de Montréal et non pour délibérer s'il vaudrait mieux le diriger ailleurs; vous voudrez donc bien trouver bon que je remplisse ma tâche quand même tous les arbres de la forêt devraient se changer en autant d'Iroquois"*.

Cette fière détermination, digne d'un fondateur d'empire, ne manqua pas de produire un effet favorable sur le gouverneur qui s'y connaissait en hommes de valeur; il

offrit même au jeune commandant de l'accompagner dans son expédition. Un riche armateur, du nom de Pierre du Puiseaux, qui avait fait fortune aux Antilles, et Madame de la Peltrie, protectrice des Religieuses Ursulines de Québec, voulurent également participer à cette foundation, ainsi que le révérend Père Vimont, supérieur des Jésuites, qui se chargeait de donner au nouvel établissement la bénédiction de l'Eglise, et l'on partit.

Le voyage dura neuf jours. On se levait à l'aurore et, après la messe matinale du Père Vimont, on déjeunait de poisson pris au filet et l'on partait gaiement en chantant des cantiques d'actions de grâce au Créateur; ces rudes paysans de France ne cessaient de s'extasier devant la puissante végétation de cette terre vierge où le soc de la charrue n'avait jamais pénétré, devant ces arbres puissants dont la sève s'était nourrie de l'humus accumulé pendant des siècles, devant ces plantes encore inconnues d'eux.¹ A l'heure du midi, ils mettaient pied à terre dans quelque prairie émaillée de fleurs printanières pour y savourer un roti substantiel de gibier abattu dans les arbustes de la rive et, quand arrivait la tombée du jour, ils dressaient leurs tentes sur une grève sablonneuse en désignant à tour de rôle, des sentinelles de nuit chargées de veiller sur le salut commun.

De leur côté, les Indiens campés ça et là sur le parcours de la route s'émerveillaient de voir les grandes voiles de la pinasse raiser les eaux du fleuve comme des ailes blanches de mouettes géantes; ils avaient bien entendu raconter, dans leur enfance, que, plusieurs certaines de lunes auparavant, des hommes au visage pâle avaient ainsi remonté le cours du fleuve dans une pirogue sans le secours de rames, mais ils avaient cru que ces histoires merveilleuses étaient le fruit de l'imagination fertile des vieillards... et pourtant... ils en étaient aujourd'hui témoins! Aussi les vit-on accourir quand M. de Montmagny fit faire halte au fort des Trois-Rivières, construit par le sieur de La Violette huit ans auparavant afin de rendre visite au commandant. Ils vinrent admirer ces grandes barques de plus près et offrir aux hardis navigateurs des morceaux de viande d'ours en échange de petits couteaux, miroirs et autres brimborions de verroterie sans valeur mais qui avaient un grand prix à leurs yeux.

¹Le médecin botaniste Jacques Cornut en avait écrit la description dans un livre publié à Paris, en 1635, avec illustrations, sous le titre de *Canadensium plantarum historia*.

La flotille atteignit l'extrémité est de l'île de Montréal au déclin de la journée du 16 mai. Il n'y avait plus que quelques lieues de navigation à faire pour atteindre le but du voyage; mais comme le courant resserré entre les rives en face de l'île que Champlain avait nommé "Sainte-Hélène" en l'honneur de sa jeune femme, est rude à franchir, on voulut prendre une bonne nuit de repos pour se préparer à subir cette dernière épreuve avant d'arriver et le couvre-feu suivit de près le repas du soir.

Enfin le 17 mai, on put prendre le repas du midi sur l'emplacement qui avait été choisi par M. de Maisonneuve, au mois d'octobre précédent, pour y établir sa colonie. C'était un samedi et, comme M. le Supérieur des Jésuites avait accepté avec empressement la mission de célébrer avec une pompe inaccoutumée la messe d'actions de grâces et de fondation, on se mit aussitôt à l'oeuvre afin d'en hâter les préparatifs. L'abattage des arbres, le débarquement des bagages, le montage des tentes et surtout la construction d'un autel pour la célébration du lendemain, occupèrent tous les hommes jusqu'à la tombée du jour, tandis que les femmes allaient cueillir les plus belles fleurs afin d'en parer l'autel et préparer les ornements sacerdotaux pour la Saint-Sacrifice du lendemain.

Le soleil était radieux ce matin du 18 mai 1642 lorsque le Père Barthélémy Vimont célébra la grande-messe en présence de toute la colonie, dans la clairière qui avait été préparée à cet effet. Prenant la parole après la lecture de l'Evangile il déclara prophétiquement que la semence mise en terre par cette fondation n'était qu'un petit grain de senevé mais qu'elle ne manquerait pas de produire un grand arbre et ferait un jour des merveilles en se multipliant et s'étendant de toutes parts.¹ Le Saint Sacrement fut exposé à l'adoration des fidèles après la messe et il y resta toute la journée. Comme on n'avait pas de lampe de sanctuaire, ni même de cierges pour fournir un luminaire approprié, on s'avisait de saisir, lorsque les ombres de la nuit commencèrent à tomber, des lucioles phosphorescentes (communément appelées "mouches à feu") que Madame de la Peltrie et Mademoiselle Mance attachèrent à des fils, afin qu'elles pussent voltiger dans un cercle restreint pour rendre un naïf hommage à l'Eucharistie.²

On ne tarda pas à se mettre aux travaux d'installation. Le soin le plus urgent consistait à se protéger contre les attaques de l'ennemi, surtout du sauvage Iroquois qui n'avait pas encore eu connaissance de cet établissement, mais qui ne tarderait sans doute pas à en découvrir l'existence. M. de Maisonneuve choisit pour cette installation le triangle de terre borné à l'est par le fleuve Saint-Laurent, au nord-ouest par la petite rivière Saint-Pierre et au sud-ouest par un marécage, vû qu'il offrait une plus grande

facilité de défense, étant entouré d'eau de tous côtés.

Les matériaux ne manquaient pas pour la construction d'une enceinte à l'instar de celles que les Indiens élevaient eux-mêmes autour de leurs bourgades; on n'avait qu'à abattre les arbres de la forêt voisine, appointir les deux extrémités du tronc, les ficher profondément en terre en rang serré et les relier solidement par le haut, avec des chèvres de soutien distribuées à divers endroits et un parapet de hauteur d'homme à l'intérieur pour la défense de la palissade. Le quadrilatère de cette enceinte mesurait 320 pieds de côté et renfermait une chapelle, des logements pour le gouverneur, pour les missionnaires, pour les dames bienfaitrices et pour les colons, un petit hôpital, un magasin, une caserne et autres bâtiments qui y furent graduellement érigés plus tard, de même que des bastions de défense suivant le système des fortifications de Vauban.

On croyait avoir ainsi pourvu à la sécurité de la colonie lorsqu'un fléau auquel on n'avait pas songé vint démontrer au fondateur l'inanité des calculs humains. La veille de Noël de cette même année 1642, les eaux du fleuve et de la petite rivière, grossies par des pluies continuelles, sortirent de leur lit en menaçèrent d'engloutir le nouvel établissement. Elles avaient déjà atteint la porte d'entrée du fort lorsque, dans un acte de foi, M. de Maisonneuve fit vœu de porter une croix de bois sur ses épaules, à l'exemple du Sauveur du monde, jusqu'à la montagne voisine et de l'y planter en un geste de gratitude au Ciel si sa colonie était épargnée. Il avait à peine fait cette promesse que la crue des eaux s'arrêta; elles se retirèrent peu à peu et, le 6 janvier 1643, en la fête de l'Épiphanie, toute la population du fort se rendait à la montagne, à la suite de son chef chargé d'une lourde croix de bois en accomplissement de son vœu. C'est cet événement que la Société Nationale des Canadiens-français a voulu rappeler à la population de cette ville en érigeant une croix lumineuse de 103 pieds de hauteur au sommet du Mont-Royal, en hommage à la foi de son fondateur.

Les Iroquois n'avaient pas encore découvert l'établissement de la nouvelle colonie, mais ils ne tardèrent pas à le faire et, dès lors, les hostilités commencèrent. Monsieur le gouverneur enjoignit aux colons de se tenir constamment sur leurs gardes et de ne jamais s'exposer à l'extérieur du fort sans être armés; ils devaient donc ensemençer leurs champs et cueillir la moisson avec le sac à blé du semeur ou la faucille du moissonneur en portant continuellement le fusil en bandouillère. C'est cet aspect de la vie de nos premiers colons que le sculpteur Hébert a voulu rappeler sur un des angles du monument érigé sur la Place d'Armes à la gloire du fondateur de notre ville, en représentant ainsi le colon Charles LeMoyne, ancêtre d'une famille qui a pris une part des plus importantes au développement de notre pays.

Les colons vivaient donc en état d'alertes continuelles car ils devaient s'attendre à voir la tête hideuse d'un Iroquois surgir inopinément de son embuscade en lançant son terrible cri de guerre; aussi la prévoyance de Mademoiselle Jeanne Mance, qui avait accompagné les fondateurs dans le but de prendre soin des malades et des blessés, devait bientôt porter ses fruits. Le 15 août 1643, Monsieur Louis d'Ailleboust de Coulonge arrivait à Ville-Marie (nom sous lequel on désignait déjà le nouvel établis-

¹Voir le récit de la fondation de Montréal, par M. Dollier de Casson, supérieur de Saint-Sulpice, dans son *Histoire du Montréal*, publié par la Société Historique de Montréal en 1868-69. Nous différons quelque peu d'avis avec lui en disant, avec la Relation des Jésuites pour l'année 1642, que le débarquement au lieu de fondation dut s'opérer dans l'après-midi du 17 juin, qui était un samedi et qu'il est plausible de croire que les préparatifs de la célébration de cette fondation le lendemain 18 mai (qui était un dimanche) ont dû prendre quelque temps; mais nous sommes entièrement de son avis en fixant la date de fondation de Montréal au "Dimanche 18 mai 1642".

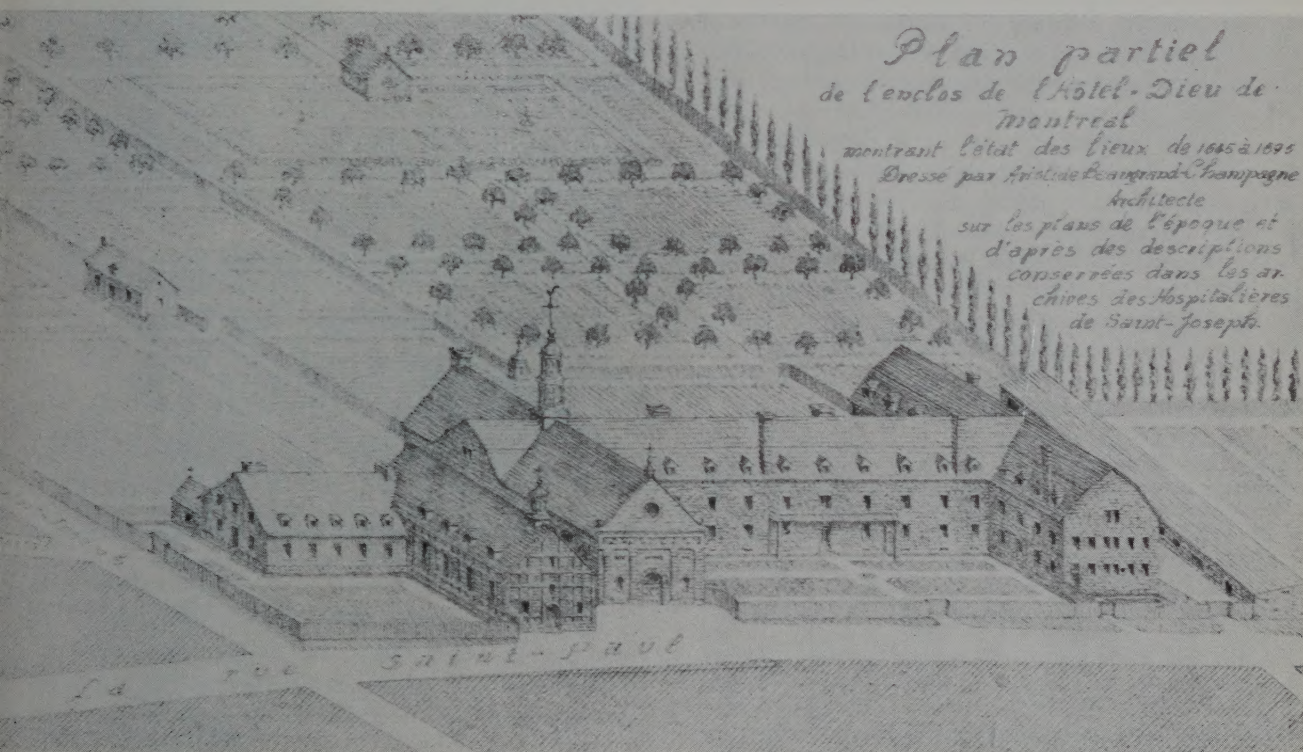
²Voir le récit de M. Dollier de Casson à ce sujet, tout en observant que la saison était encore peu avancée pour l'apparition des "mouches à feu" avant les chaleurs d'été.

nous déterminés comme lui à sacrifier leur vie au salut de la colonie et deux groupes d'amis Hurons et Algonquins prêts à se porter avec eux à la rencontre des assaillants.

Après avoir tout d'abord refusé d'accepter ce sacrifice, le gouverneur finit par céder devant la détermination du jeune chef et la rencontre de l'ennemi eut lieu au pied des rapides du Long-Sault sur la rivière Ottawa où la petite troupe s'était retranchée dans un fortin abandonné. Après une semaine de siège, tous les défenseurs du fortin avaient été tués à l'exception d'un Français et de trois Hurons qui

purent s'échapper lors de l'assaut final et faire le récit de cette tragédie. Mais les vainqueurs, frappés de la valeur de ces guerriers intrépides, et humiliés d'avoir été tenus en échec par une poignée d'hommes, décidèrent de renoncer à leur projet d'extermination des établissements français au Canada et toute la colonie fut ainsi sauvée par le sacrifice volontaire de quelques héros.

Tels furent les merveilleux travaux d'établissement de la Métropole du Canada.



Groupe des Bâtiments incendiés en 1695
Maison de Mlle Mance, 1645 — Hôpital, 1656 — Hôtel-Dieu de 1694 (monastère)

Effect of Nineteenth Century Manners on Montreal

BY JOHN BLAND

THERE ARE MANY INFLUENCES upon architecture in Montreal today, as architects and clients alike exert opinions and prejudices of a good many cultural backgrounds. Indeed an extensive architectural tolerance in matters of taste seems to be one of our most evident characteristics. Yet a force that acts with growing strength upon our architectural manners is the environment itself, or the accumulation of local building experiments. In the architectural image of Montreal, buildings and manners of the nineteenth century play a surprising part. For example a photograph of Dominion Square showing the Sun Life Building alone is not nearly as full of the flavour of Montreal as one that includes a part of the melancholy facade of the adjoining cathedral with its battery of copper saints along its coping. Grey stone and a crowding of elements on the roof line are familiar aspects of the landscape of Montreal.

John Duncan, a traveller in 1818 wrote:

"I have got once more into a stone built town; constructed with even more compactness, and apparently more stability, than my native city. It is obvious that the founders of Montreal must have brought their ideas of city comfort from the old world, for it presents a great contrast to the system which prevails in the United States. Here are no clap-boarded houses as gay as the plane and the paint brush can make them, but so perishable that the snuffing of a candle may be their ruin — no wide avenue-like streets, skirted with forest trees, and parcelled out here and there into grass plots or gardens — all this has been left on the republican side of the St. Lawrence, nothing seems to have entered into the elements of Montreal but stone, iron, and tin; put together with as much regard for economy of space, as if the Indian occupants of the ground had sold it to the settlers by the square inch."

An image of Montreal might consist of a street showing a mass of balconies, and outside stairs, that stem from the congestion and continual subdivision of old buildings in the nineteenth century. Every day the harbour of Montreal was free of ice brought ship loads of immigrants in search of temporary accommodation before finding a wagon to take them further into the country.

An early account gives some information on the matter. "Should the steam-vessel in which the emigrant came from Quebec, continue at Montreal twenty-four hours, he can, to avoid expenses, on shore, remain on board the night following his arrival; and in the morning, hire a cart in the old market place (which is close to the wharf) to convey his baggage to La Chine, distant nine miles".

A Mr Talbot, writing of his residence in the Canadas in

1824, stated that

"The streets (in Montreal) are in general very narrow; and to add to the inconvenience which this occasions, the side-paths or causeways are rendered almost impassable by a barbarous practice which prevails in every part of the city, of erecting outside the doors wooden steps which project from three to four feet into the streets."

Montreal may have lacked broad streets but from the very earliest times a great part of the city's wealth and energy has been spent upon spiritual buildings. Another raconteur, Dr. Henry, in 1830, writes more appreciatively of

"A grand cathedral of modern erection, which towers over the whole city, and is I believe, the most majestic church on this continent east of Mexico..." He continues: "The Roman Catholic Cathedral of Montreal, even imperfect and unfinished as it is, with its two truncated towers — is a very noble building. The interior, I regret to say, falls far short of the majestic outside and is finished in paltry taste. The stained windows and the imitation scagliola marble in the wooden pillars are very wretched. Yet the vast space — the ever-burning lamps — the doors always open — the gorgeous altar — the pictures, and the constant presence of kneeling penitents, far apart, each in his own little isolated circle of solitude — are, as a whole, exceedingly impressive and imposing to the strongest minds — how much more to the mass. Cleverly has the astute genius of the religion availed itself of the ornamental arts to charm the imagination, and through the eye and the ear to captivate the heart."

Conversely another aspect of contemporary Montreal that appears to have deep roots is the love of comfort and entertainment at home displayed by people who have done well in business.

In 1792 Mrs. Simcoe writes:

"I dined with La Baronne de Longueuil at a pretty house she and Mr Grant have built on the north shore of her island of St. Helens opposite Montreal . . . Montreal and Longueuil are good objects to view from it. La Baronne has the only hot house I have seen in Canada. Ice houses are very general here but seldom made for the purposes of furnishing ice for a dessert. They use the ice to cool liquors . . ."

Colonel Landmann a few years later describes a merry luncheon with the North West Company at Lachine:

"We sat down, and without loss of time expedited the lunch intended to supersede a dinner, during which time the bottle had freely circulated, raising the old Highland drinking propensity, so that there was no stopping it; Highland speeches and sayings, Highland reminiscences, and Highland Farewells, with the dioc and dorich, over and over again, was kept up with extraordinary energy, so that



A house on St. Vincent Street in Montreal, now destroyed. It is of the type of the early nineteenth century, although it could be older. The lower floor appears to have been altered to accommodate quite a pleasant shop in the manner of the Royal Engineers. The lower and possibly later alteration, which consisted in making a window into a door is more un-gainly. The wall is rubble masonry thickly plastered. The margins of the windows and corbels for the parapets are cut stone.

by six or seven o'clock, I had, in common with many of the others, fallen from my seat . . .

"I remained very passive, contemplating the proceedings of those who still remained at table; when at length Sir Alexander Mackenzie, as president, and McGillivray, as vice-president, were the last retaining their seats. Mackenzie now proposed to drink to our memory, and then give the war-whoop over us, fallen foes or friends."

Colonel Landmann did not mention whether James McGill was present but he may have been as it is said that he loved parties.

The architects who contributed to the development of nineteenth century Montreal were mainly draughtsmen trained in offices abroad, or perhaps retired Royal Engineers guided by a copy of Asher Benjamin, or possibly James Gibb, or Nicholson.

The Mackay House at the corner of Sherbrooke and Redpath Streets, demolished in the thirties, is an example of a big square house that was popular in Montreal through the nineteenth century. Only a very few remain. Messrs. Fowler and Roy were the builders or architects of this house, and it is said to have been built in 1854.

The architect W. T. Thomas also built a number of similar houses in the eighteen sixties. Central lanterns were important features; sometimes they were used to illuminate a central stairway, but often they were gay private rooms providing splendid views about the town.

Certainly they were not as elaborately trained as modern architects and the buildings they produced were only shells compared to the complex structures of today. They designed according to simple principles and close attention to good manners. Notable buildings were always significantly sited, usually a little set back from the roadway so that their facades could be seen. Big scale was used only for public buildings; private houses and even commercial buildings in the early nineteenth century were domestic in scale. Only churches enjoyed great height, so that spires and sometimes towers of over two hundred feet had real significance in relation to other buildings of hardly more than fifty feet in height.

Bosworth refers to the building of old Christ Church in 1805: "A plan and specification by Mr Berczy was se-



lected". Some believe that this is the Mr Berczy who had been engaged upon paintings in old Notre Dame, but what other works he performed in Montreal are not commonly known. Perhaps he had come from Upper Canada and returned there, as the name appears in the early days of Toronto. The name Berczy appears on a plan for the enlargement of York, 1797. In 1803 Mr Berczy was consulted concerning the cost of St. James in Toronto; it is not unlikely that he might have been consulted two years later here upon similar work.

James O'Donnell of New York designed the present Notre Dame. Why O'Donnell was selected rather than Baillarge of Quebec remains a curious problem. However, O'Donnell was an exquisite draughtsman with probably some other Broadway manners, and the builders of Notre Dame wanted to make a great splash, which they did indeed; the building extinguished the old tradition. Some of O'Donnell's drawings survive in the Avery Library at Columbia. He appears to have been responsible for a few Greek revival buildings in New York, but apparently nothing at all like Notre Dame. He died in Montreal during the building of the church and he does not seem to have been concerned with any other building here.

At Notre Dame O'Donnell was succeeded by John Ostell who was a professional draughtsman, possibly a surveyor, at least he was mentioned as one in the records at McGill. He seems to have been responsible for the layout of the McGill grounds. He lived so long and designed so many buildings here that it is hard to believe that he came originally from London, and was not born of a prominent Canadian family. He completed the towers of Notre Dame and built what was then the Cathedral of St. Jacques at St. Denis and St. Catherine. Only his tower remains. The old Eveché, the Asile de la Providence at Notre Dame, the Grand Seminary, Notre Dame de Grace, the facade of the Church of the Visitation, the old Court House, and the Custom House are known to be his works.

Near the middle of the century John Wells designed the Bank of Montreal, only the facade of which remains after McKim's vast reconstruction fifty years ago. Wells also had a trained hand as can be seen in the sharp ornament of the Bank's facade. Other buildings of the forties show traces of similar manners but records have been lost and it is anyone's guess whether another of his buildings exists unchanged. He had a hand in the Post Office and perhaps the lower part of the facade is his. He designed St. Anns market which was destroyed when it was used as the parliament. He practised with his son and advertised in the newspapers that they were not only architects but Landscape Gardeners prepared to execute works "in every variety of ancient and modern taste . . . as practised in Europe during the last century". This fits rather nicely with the Bank's records concerning their building, as follows: "Mr Wells' scheme was the one chosen and the building was erected under his supervision. Originality or a trend towards something new in architecture was not the theme in Mr Wells' design, but in his near reconstruction of a Roman Pantheon he displayed a good sense of scale and proportion and fine handling of stone detailing".

Colvin's Biographical Dictionary of British Architects records the exhibition of architectural drawings by John

Wells in the Royal Academy, 1828-30, but nothing more seems to have been heard of the man in England. It is possible that he emigrated to Canada. At any rate we can be sure that the man who designed the facade of the Bank had been well trained.

Later in the century George Brown and William Thomas appear to have been the architects with the most extensive practices among the English, Victor Bourgeau was their counterpart among the French. George Brown designed Molson's Bank which still stands and is a credit to his ability. An extremely pretty villa in Cacouna, also for one of the Molson's, shows him to have been an architect of unusual versatility. The villa is what might be called carpenter Gothic, but it was executed with cabinet maker's skill.

William Thomas seemed to prefer Italian taste. He designed big squarish office buildings and warehouses in the manner of palaces. His private houses were also big, square and formal. Only the Dow House, now a club, on Phillips Place remains to demonstrate his style, but at one time a dozen or more such houses testified to the wealth and taste of Montreal's prominent citizens.

Victor Bourgeau was a Canadian who is said to have been self-trained. He developed an immense practice in Montreal from the fifties to the eighties, which included huge colleges, convents and churches. His early work followed closely the manner of Ostell both in its Palladian and Gothic moods. Rock face stone work, with smooth stone quoins, string courses and margins to windows later became a favourite treatment of Bourgeau's and a fairly sure way of identifying his late buildings. He was chiefly responsible for the actual building of St. James, Dominion Square. The Cathedral is usually greatly ridiculed for being a little version of St. Peters, and in fairness to Bourgeau, he is supposed to have resisted having anything to do with it. It is now beyond being old fashioned and the sentiments it was supposed to have aroused have vanished; perhaps it may be admired again for other reasons. The bold transepts and dome have great strength.

In no matter how brief an account of Montreal architects of the nineteenth century, some mention must be made of Sir Andrew Taylor, the busy architect of the last years of the century. Many of the McGill buildings were his. The old Redpath Library and the MacDonald Physics Building, if not the most characteristic of his manner, are the most memorable. He built also a number of branch offices for the Bank of Montreal, the old art gallery and some very large private houses. He practised at a time when red stone was popular, and probably did more to introduce colored building materials into prominent buildings than any other nineteenth century architect.

American taste became very influential here at the end of the century, possibly brought to Canada by the railroad barons who had so many opportunities to ponder the success of the New York Central and the splendour of the Vanderbilts. However, a direct link in the architectural expression of railroad taste brought such men as Bruce Price to Montreal to design the Windsor Station, the Place Viger Hotel and other buildings here with which Lord Strathcona was concerned. Montreal is in the hinterland of Boston and New York and it is not surprising that na-

tives from those cities are invited here from time to time to do something special. A rather impatient letter of David Ross in 1814 shows the practice is of long standing. He writes:

"I have experienced the greatest delays, distress and disappointment in finishing a house I have erected near the Champ de Mars, owing to the scarcity of plasterers in as

much that I am nearly stopped. John Try, my head carpenter, informs me that there are two most excellent workmen in Boston, etc. etc."

In the future new circumstances will add more color to the fabric of the city, but the experiences of the past, often evasive and indefinite have set its pattern indelibly.



St. Paul Street, Montreal, 1884, a photograph taken by Alexander Henderson, who is thought to have been an English photographer who visited Canada and left a beautiful series of photographs of Montreal. Many of them were collected and photocopied by the late Edgar Gariépy during his lifetime.

The view shows old Bonsecours Church with its spire before restoration. The building with the dome is the Bonsecours Market designed by William Footner in 1846. Was it Footner's own design or did the design come with columns of the various porticos which are cast iron and thought to have been made in Europe? Footner practised in Montreal and died here. A few of his works are known. His Court House in Sherbrooke, Quebec was certainly related stylistically to Bonsecours. The symbols in the foreground suggest nice solutions to bilingual and other problems of street advertising.

Architecture in the Province of Quebec during the Early Years of the Twentieth Century

BY PERCY E. NOBBS

I AM ASKED TO REVIEW the work of our profession in the Province of Quebec at the beginning of the Century which practically means to describe what was doing in Montreal, for things were not yet moving very fast throughout the Province.

I arrived in August 1903 to take charge of the School of Architecture at McGill, which had not so far been very active, and was provided with two students, Shorey and Blackader, to start with. The Ecole des Beaux Arts was still years away. Dyonnet was teaching drawing at the Monument National, Brymner was teaching painting at the Art Association in Phillips Square. The examinations of the Royal Institute of British Architects were available for students in offices, and Montrealers graduating in architecture from the Ecole des Beaux Arts, Paris, and from the Institute of Technology, Boston, were gaining admission to the profession in Quebec on presentation of their credentials.

The most notable work being done in Montreal was coming from the boards of famous American architects. Some Canadians, as also Britons, after pupillage in offices of Gothic revivalists in England, had also established themselves here.

Architecture, when I first came to Montreal, was thus subjected to the following more or less competitive influences: a) Parisian academicism, b) the rarified classic of the McKim, Mead and White tradition, and c) Gothic revivalism in its many forms, including d) American romanesque. A decade and more was to elapse before I became instrumental in interesting the profession and the general public in the stirring qualities of the old architecture of the Province of Quebec, which paralleled the Colonial period in the USA, yet another competitive tradition, but a most appropriate one being thus introduced to the 'free for all' that opened the way for what Mr Joseph Venne called 'les art-nouveautistes les plus enragés' some twenty years later.

The PQAA had been founded in 1890 and by the time I am writing of was a going concern with a hundred members, a charter, by-laws and a professional code, including regulations for competitions. That eminent lawyer, Mr S. G. Archibald, had contributed his valuable papers on "The Architect before the Law", i.e., the Civil Code of Quebec.

In 1907 a school of architecture had been established at

the Ecole Polytechnique on St. Denis Street and in 1923 the Ecole des Beaux Arts was built on St. Urbain Street to accommodate departments of Drawing, Painting, Sculpture and Architecture, the last under the direction of Professor Jules Poivert in 1910. He was a very distinguished graduate of the 'Ecole' in Paris. Thus the bi-lingualism of our City came to be reflected in two schools of architecture enjoying the happiest relations between their directors and their students.

So much for the organisation of our profession and the teaching facilities in Montreal during the early years of the century, in preparation for discussion of our buildings and their designers.

On arriving at Montreal docks, my cab passed the new Board of Trade building by Brown and Miller and I made a mental note that "There are people here who know how". I was soon to be shown over the Bank of Montreal, then under construction from the design of Mr Mead (McKim, Mead and White of New York), and made my evaluation of the Craig Street facade as the best thing of its kind in the city or anywhere else for that matter. The NW end of Windsor Station, the Place Viger Hotel and the Royal Victoria College, all by Bruce Price of Boston, bear witness to the 'Battle of Styles' as waged in the USA, spreading to skirmish over our border. On the McGill campus the Chemistry Building, by Sir Andrew Taylor, is at once reasonable and charming, in contrast with the Ruskinian freakishness of some of its neighbours. The Royal Victoria Hospital is by Saxon Snell, a London architect, instructed to copy the Royal Infirmary, Edinburgh.

Of the churches in existence at the time I am writing of, that of the Grey Nuns on Dorchester Street, by Bourgeau 1871, and St. Patrick's by Rev. Father Martin S.J., 1847 were and still are among the best. St. James Cathedral is merely a quarter half-scale model of St. Peter's, Rome. The great church of Notre Dame has an adroit plan accommodating an enormous congregation, but it otherwise is very dull. It is by James O'Donnell, an Englishman. Christchurch Cathedral (C of E) represents the Gothic Revival in full flower and is by Frederick Wills, a Salisbury architect who also built the Cathedral churches at Fredericton, N.B. and St. John's, Nfld. The church of the St. John the Divine is interesting. It is by Darling of Toronto, the RIBA Royal Gold Medalist 1915, and carried out very shortly after his return from London where he was a pupil

of George Edward Street of Law-Courts fame.

The above remarks refer to Montreal buildings in being in 1905. The next fifty years were to witness a great activity by architects and builders throughout the Province of Quebec, the main effort being centered in Montreal. It would be well if the Provincial Associations kept a year by year record of the more important buildings designed by their members rather than rely on the memory of aged persons on the retired list. All I can do on that matter is to make a haphazard list of a few good buildings by the older members of the profession:

The Agriculture College, St. Anne de Bellevue — A. C. Hutchison; The Municipal Library, Sherbrooke Street — E. Payette; The Crane Building, Beaver Hall Square — H. Vallance; The New Court House, Notre Dame Street — E. Cormier; Remodelling of the Chateau Frontenac, Quebec — W. S. Maxwell; Bell Telephone Building, Beaver Hall Hill — E. Barott; The Chateau Apartments — G. Ross; The Congregation of Notre Dame, Western Ave. — J. Marchand.

Obviously it is no longer necessary, as it certainly once was, for Montreal patrons to seek architectural talent across the border. But let us recognize the fact that what American architects did here was assuredly very good for us all; quite as good for us as the setting up of our schools of architecture.

As the generation of architects active in 1903 passed beyond, later survivors were gradually released from the influences of those competitive traditions referred to among my earlier remarks. Before the First Great War there were three giants in our profession, Norman Shaw in London, Ludwig Hoffman in Berlin and Charles McKim in New York. In Paris, the Ecole des Beaux Arts continued to cherish the principles dear to 'L'Academie des Architectes du Roi' in the time of Louis XIV, while a frivolous lunatic fringe rioted for 'l'art nouveau'. In Vienna, the 'new art' led by another and very different Hoffman was in conflict with the forces of academicism, which included the building by-law commissioners. At the end of the First Great War the cultural heritage of the Western World was shaken. By the end of the Second World War there was no money left to finance a cultural heritage. Construction and the apparatus of life had to be contrived with dollars worth 20¢ by 1900 standards. We had to try to forget what the practice of architecture had meant and to contend ourselves with accommodation engineering.

All art involves emotional expression. In architecture it was the material and labour over and above what was required for accommodation engineering that was available for the emotional expression — provided of course that one had some emotions worth expressing. Some of our accommodation engineers, those responsible for the New Coventry Cathedral for example, try to make up for lack of emotion and of the means for expressing it, by being funny. The jester in the play had to be reminded "Do you know that you're paid to be funny". That's the modern standard.

In the Chateau Frontenac at Quebec there is much graceful planning in the matter of stairs, landings and corridors. From one point of view these things are in the style of Louis XV. But there's a lot more than that — a lot of Willie Maxwell at his happiest. I never visit the place without recalling the dainty touch in all that he designed and the kindness of the man, as I trip up and down those lovely flights.

There was a great Scots architect and he had a Scots client who, while awaiting his audience, leafed over a folio of Stuart and Rivett's "Antiquities of Athens". Duly, after admission, the time came when the fee was named. "What," said the client, "5% for copying out of a book". "Ai," said the architect, "we copy. We all copy, but it takes a damned clever chap to ken what to copy".

And there was a Montreal architect, Jo Marchand; and I overtook him one morning going E on Western Avenue. As we passed his masterpiece, the Congregation of Notre Dame, an American couple, obviously tourists, hopped out of their car opposite the main gate and the gentleman accosted Jo as he came up, enquiring what the building was. On being told, the lady cried "My! how interesting; and who was the architect of this building?" Jo bowed, taking off his hat with a flourish and said "I am the architect of this building". "My! how inter . . .", began the lady but her husband interrupted her "Don't speak to the man, my dear, can't you see that he's mad," and back into the car they hopped.

As we proceeded on our way Jo was pensive, but presently apostrophised to the sky. "Why call me mad? Is it because I claim authorship of an obvious masterpiece? Or is it because the building is obviously the design of a lunatic?"

One never knows.

Montréal au XX^e Siècle

PAR ANDRÉ BLOUIN

ELOGE OU CRITIQUE? Parler de l'architecture d'une grande ville au XX^e siècle n'est pas chose aisée. Beaucoup plus facile sera la tâche lorsque le siècle sera terminé. En ayant à peine dépassé la moitié, nous nous rendons compte que les réalisations réellement contemporaines sont très rares et que malgré le nombre grandissant d'édifices d'une grande tenue architecturale qui nous sont présentés dans les revues, chaque ville n'en possède que très peu.

Je pense donc qu'il s'agit davantage d'une critique constructive, réservant les éloges pour un ordonnancement naturel des lieux. J'aime à comparer cette grande île de Montréal, à l'île de la Cité à Paris. D'une forme à peu près semblable (à l'échelle américaine évidemment!) la Seine est ici remplacée par le grand St-Laurent. Si une cathédrale n'en est pas le centre, une montagne s'y élève que domine une grande croix. Notre siècle verra probablement s'y édifier un sanctuaire. Dans cette oeuvre, le clergé devra laisser s'affirmer une conception digne de notre époque, abandonnant à tout jamais la copie des styles révolus et surtout

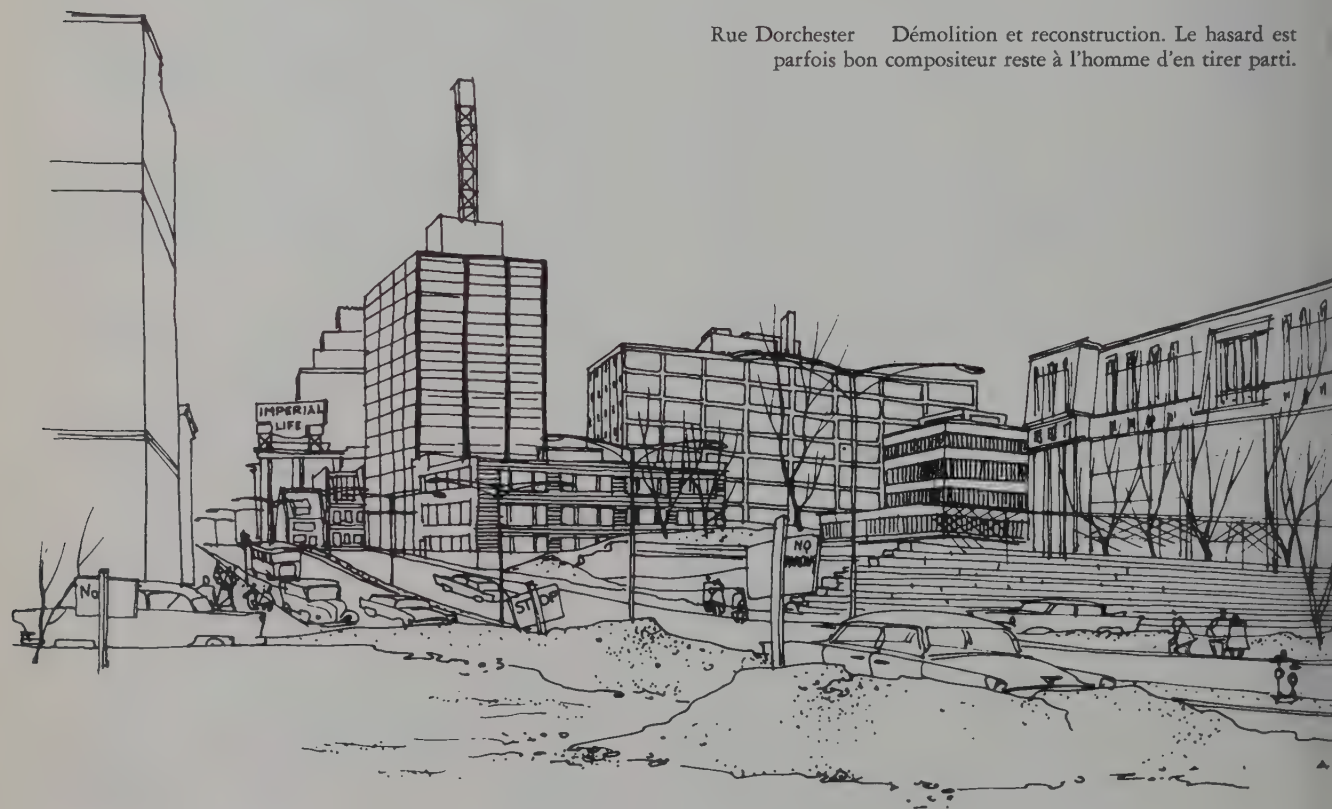
ces entassements d'éléments hétéroclites.

A l'exception de quelques grands édifices, précurseurs des temps modernes, les nombreuses constructions forment un ramassis de toutes les formules classiques mais il ne s'en dégage aucun caractère, pas même celui que semblerait devoir imposer le climat. Par contre, il est à noter que les ensembles sont beaux, les perspectives agréables. Cet ordre de nature et ce désordre harmonieux ne semblent pas avoir été la volonté de l'homme.

Au hasard de certaines entreprises financières, de hautes constructions ont été édifiées et la ville est à ce stade de la plupart des grandes cités américaines de hautes stalagmites ont surgi çà et là, et, pour le bien de Montréal, relativement éloignées les unes des autres.

Nous sommes à la période où les vides vont se remplir, par leurs volumes, leurs formes et leurs textures; Montréal deviendra soit une très belle ville, soit le monstre de la spéculation et de l'anarchie architecturale.

Montréal a l'avantage d'être une ville verte et la ten-



Rue Dorchester Démolition et reconstruction. Le hasard est parfois bon compositeur reste à l'homme d'en tirer parti.

Côte des Neiges

Quartier résidentiel favorisé par un site accidenté où la nature a été conservée.

Immeuble "Four Winds"

Architecte, Philip Goodfellow



dance voudrait qu'elle le fût encore davantage. Les façades de la rue Sherbrooke semblent animées d'une vie plus intense par le voisinage des arbres.

On peut considérer Montréal comme divisée en deux: la cité d'affaires et les quartiers résidentiels. La cité d'affaires s'étale au pied de la montagne, sur les dernières pentes jusqu'au fleuve. Là se trouve le port où les réalisations contemporaines sont nulles, à l'exception des silos à grains, reconnus mondialement comme un des premiers témoins de la plastique architecturale industrielle de notre temps.

Entre le port et la cité d'affaires, des maisons anciennes conservent encore une certaine grandeur, mais sont en voie de disparition. Alors que les habitations se groupaient jadis dans le bas de la ville, près du fleuve, le commerce, le développement du port empiètent petit à petit sur ces quartiers, ce qui fait que depuis une vingtaine d'années, en majeure partie, les résidences se développent de l'autre côté de la montagne sur un terrain pratiquement plat. Que ce soit dans l'habitation, l'industrie ou le commerce, l'architecture des trente premières années du siècle subit les influences académiques, soubresauts des siècles révolus, phénomènes remarquables dans le monde entier, pour toutes les villes.

On peut situer aux environs de la dernière guerre, le point de départ, à Montréal d'une nouvelle architecture, mais c'est seulement depuis cinq ou six ans que la révolution s'opère. Nous notons là l'influence certaine des Ecoles d'Architecture McGill et Beaux-Arts. L'orientation de ces écoles laisse présager un essor et un renouveau de l'architecture à Montréal. Mais le développement de Montréal sera réel si les édiles continuent de prendre conscience de la mission de l'architecte, de même que s'affirmera la collaboration étroite de l'architecture et de l'urbanisme. Montréal est à son âge critique, l'ère des grands édifices est à sa tournure décisive et pour les générations à venir les vingt années seront déterminantes.

Jusqu'alors la grande zone centrale était complètement édifiée; évoluant sagement quant aux hauteurs, mais d'une

manière abracadabrante pour l'architecture. Chaque jour les équipes de démolisseurs s'attaquent à ces constructions, libérant le terrain soit pour transformer en boulevards des artères comme Dorchester, soit pour faire place aux éléments verticaux qui transformeront la ville.

De ces deux grandes parties de Montréal, résidence et affaires, quel en est actuellement le vrai visage et que deviendra-t-il?

Nous commençons d'abord par l'habitation. L'île de Montréal se trouve divisée en un certain nombre de quartiers résidentiels et même de villes que l'on pourrait diviser elles-mêmes en quartiers accidentés et en quartiers sur terrains plats. Les résidences bourgeoises et aisées se groupent sur et autour de la montagne. Une grande circulation nord-sud appelée la Côte des Neiges, sépare la montagne en deux parties. Celle au nord, Mont-Royal, constituée par un immense parc, paradis des enfants, des skieurs, des cavaliers. Celle du sud, où s'étagent de très grandes résidences, c'est principalement dans cet ensemble que l'on trouve les meilleures réalisations architecturales. Plus bas, sur la pente et face au fleuve, la petite cité anglaise de Westmount, véritable îlot de verdure, au sein de Montréal. Si tous les styles s'y rencontrent, la qualité de leur composition et de leur exécution en fait un ensemble d'une harmonieuse sérénité. Nous retrouvons ce caractère, mais sur des terrains plats, dans Outremont, Ville Mt Royal, Hampstead, etc.

L'accroissement très rapide de la population fit surgir de nombreux développements sur toute l'île de Montréal, malheureusement (et ce n'est pas spécial à Montréal) les effets esthétiques ne sont pas heureux.

Si l'accession à la propriété est une très bonne chose, on constate le manque total de contrôle architectural qui permettrait souvent, sans employer des solutions plus onéreuses, d'empêcher de commettre de multiples erreurs. L'ossature de ces maisons a presque toujours été de bois, autrefois recouverte de pierre, puis de brique et maintenant c'est un mélange de brique, de pierre, de bois, de stucco. Les façades se compliquent trop et la diffusion,

Gothique, XIX^e Français, Roman, Moyen Age, Moderne
Le temps des hésitations est passé



Rue Dorchester Ce qui a duré et va disparaître



Les deux tendances: verre ou placages — simplicité d'expression



par les revues, des maisons californiennes, tue l'architecture de caractère. On veut construire de petites maisons à l'image de beaucoup plus grandes. S'il est valable de jouer avec plusieurs textures sur une grande construction, cela ne l'est plus dans le cas d'un petit logement. Montréal est une ville du Nord, très froide ou très chaude. S'il y avait un caractère de la maison canadienne il y a cent ans, il peut y en avoir un aujourd'hui, adapté, en essayant par un retour à l'unité dans les matériaux, la forme, d'en faire un tout.

Comme je l'ai déjà mentionné, des habitations d'une qualité architecturale certaine se construisent, mais il y en a peu, car se sont de grandes résidences, on y sent la main de l'architecte, l'étude sérieuse. Je reconnais que celle que nécessite une maison de \$12,000 n'est pratiquement pas rentable pour l'architecte. Certaines personnes nous répondront: "Il y a cent ans, les maisons canadiennes n'étaient pas dessinées par les architectes!" Alors, certes non, mais le canadien avait son style, il y tenait, la formule était éprouvée, on vivait chez soi bien enfermé. Le mur solide ou le bois avait sa logique, la petite fenêtre d'autrefois redonnait au mur toute sa force. Les grandes glaces d'aujourd'hui, les grandes ouvertures posent un élément majeur de composition et ce n'est plus là du ressort de l'amateur. Les possibilités techniques du moment redon-

nent à l'architecte sa vraie valeur.

Il est à espérer que le public s'aperçoive du changement qui s'opère actuellement et qu'en se promenant dans les nouveaux quartiers de la Montagne, de Ville Mont Royal, Westmount, Outremont, etc, il soit frappé du renouveau de l'habitation. L'aspect des quartiers de la périphérie de Montréal sera complètement changé lorsque les milliers d'arbres plantés chaque année auront poussé.

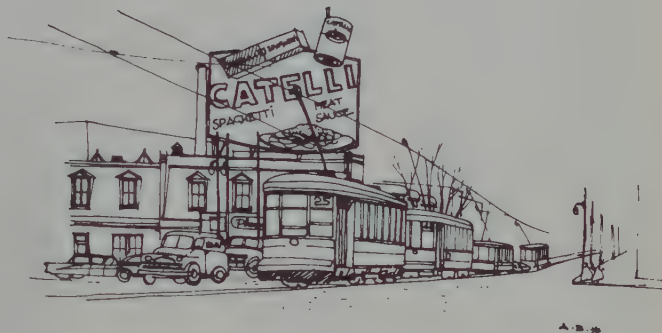
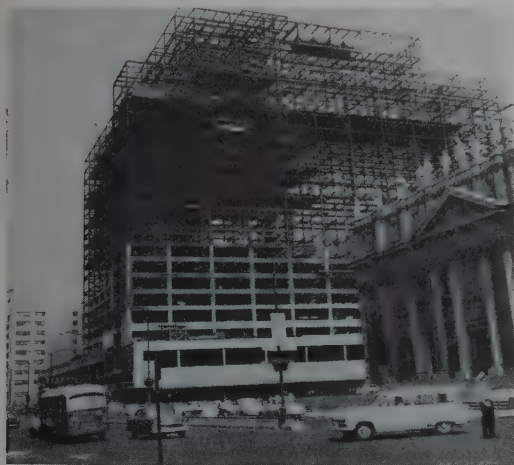
Revenant vers le centre de Montréal, nous remarquons l'un des plus typiques aspects de l'habitation continue: les escaliers extérieurs. Cette anomalie comporte en soi un aspect pittoresque mais nullement en rapport avec le climat. Cela provient d'un lotissement trop étroit empêchant toute possibilité de construire des escaliers intérieurs.

En ce qui concerne les habitations collectives, la réussite côtoie le futur taudis. Sur les flancs de la montagne, le long de la Côte des Neiges, des blocs d'appartements furent édifiés ces dernières années et on a su très souvent, avec des moyens simples et presque toujours avec de la brique, créer des rues entières, sans engendrer la monotonie. Par contre, avec des moyens presque similaires, des spéculateurs sans scrupules et pour des loyers beaucoup trop élevés, construisent chaque année, des centaines de logements, qu'une dizaine d'hivers suffira à transformer en taudis. Si Loewy a intitulé son livre "La laideur se vend



Square Dominion
Zone verte ce qui ne doit pas disparaître

Les volumes s'affirment, l'échelle change



"Il faut manger pour vivre
et non vivre pour manger" (Molière)

mal", je ne crois pas malheureusement que ceci puisse être vrai pour la construction.

Si nous revenons dans le centre, nous voyons que c'est ici que se posent les grandes problèmes. Montréal du XX^{ème} Siècle, oui ce peut être et ce sera une très grande ville car les possibilités sont énormes et les problèmes architecturaux posés extrêmement intéressants. Il n'y a vraiment pas moyen alors d'émettre des idées architecturales ou urbanistiques. Les deux sont intimement liées. Peut-il être question de caractère quand il s'agit de constructions de dix, quinze ou vingt étages? Je pense qui oui. Et climat, orientation, destination sont les trois facteurs les plus importants. Actuellement des tendances bien marquées se dessinent dans la plastique des façades des immeubles hauts. Soit la façade en plaquage de briques, où les ouvertures rythmées sont simplement découpées, sans aucune saillie ou mouluration; ou alors, le pan de verre, rythmé lui aussi.

Il apparaît toutefois qu'il est souhaitable d'éviter au maximum toutes les saillies (à l'exception du toit saillant dans les résidences). Il y a là en quelque sorte un retour au caractère traditionnel canadien.

Personne ne sera surpris si je mentionne l'abondance désastreuse des annonces lumineuses et clignotantes des grandes rues commerçantes. Leur nombre diminuera je

l'espère, ou du moins leur qualité s'améliorera, car une heureuse initiative de la Municipalité permet déjà la mise en application effective de certaines réglementations. Un Comité de Contrôle Architectural, constitué pour certaines grandes artères a déjà pu exercer une heureuse influence sur les constructions en cours ou futures. De même des études d'esthétique portant sur les volumes, les textures, les couleurs, les hauteurs, etc. sont en cours actuellement pour plusieurs grandes rues.

Je voudrais bien être à même dans dix ans de faire ce même article, je pourrais probablement alors parler des grandes réalisations qui vont se faire à Montréal, c'est à dire la reconstruction sur un grand nombre d'îlots actuellement insalubres (taudis) d'unités d'habitation, plantées dans les zones vertes; d'un grand théâtre, d'un stade, de piscines, de parcs, de grands parkings, etc. de l'aménagement de grand accès pour les principales artères et d'un Contrôle Architectural s'étendant sur la totalité et la Ville.

La grande transformation de Montréal vient de commencer, mais pour mener à bien cette tâche immense, nous savons combien notre responsabilité est grande et notre collaboration ne sera effective qu'à la condition que nous recherchions avec les Pouvoirs Publics et Privés à faire de cette grande Ville, une Unité.



*Decorator and Sculptor,
Jean Charles Charruest
Ceramist, Claude Vermette*

*Size of lot — 130' x 130'
Seating capacities — 1,000 for the church
and 800 for the parish hall
Rectory on the roof
Structure — reinforced concrete and steel
Heating — hot water radiant
Floor — vinyl and marble
Woodwork — oak
Ceiling — acoustic tile*

Notre Dame de la Salette

Architect, Paul G. Goyer

The Sanctuary



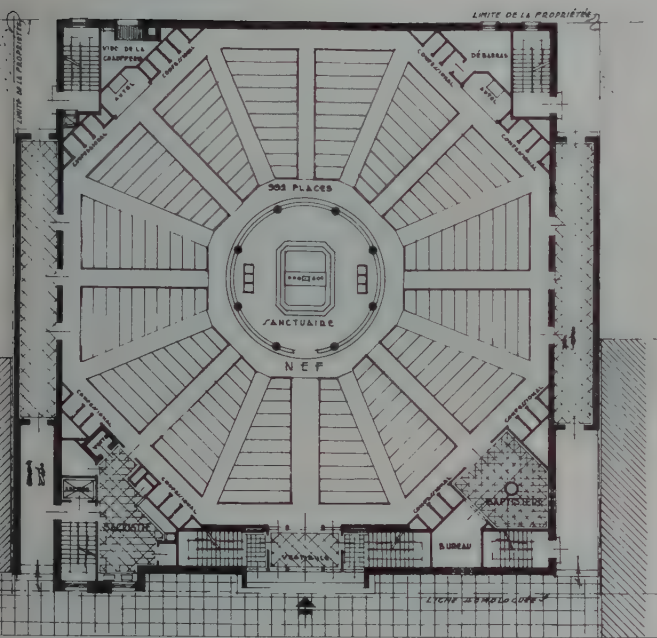
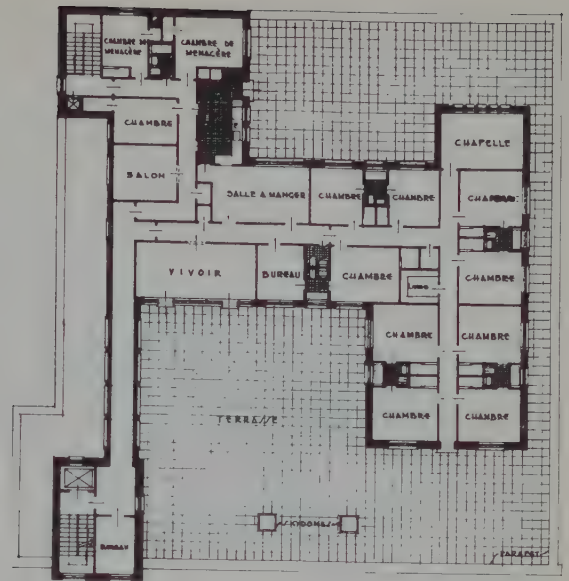
GEKA ENRG.

The Assembly room

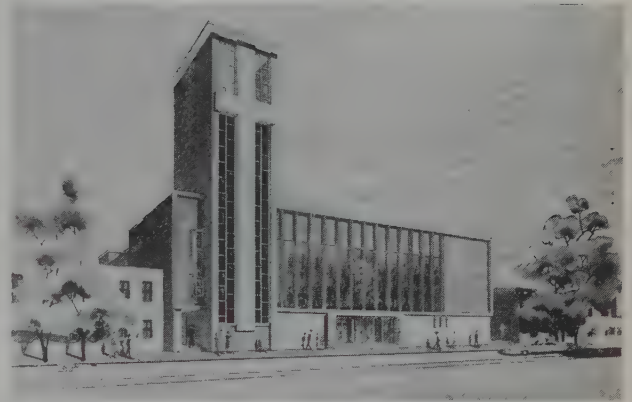


STUDIO SERGE

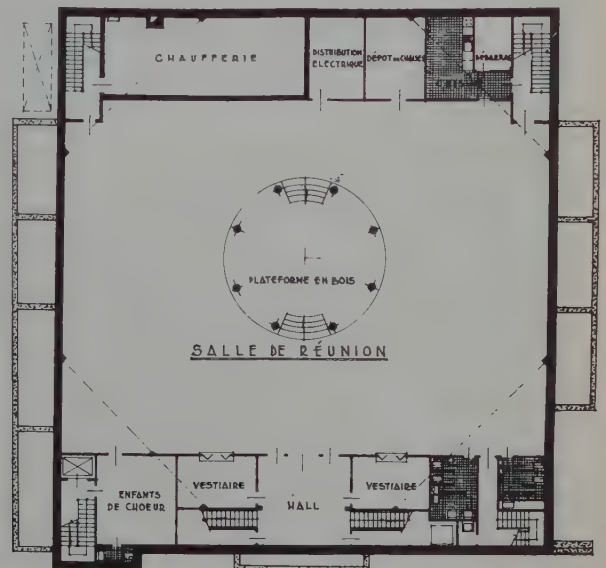
Plan of the Presbytery



Ground floor plan



Perspective of exterior



Basement floor plan

Canadian General Electric Building

Architects, Durnford, Bolton, Chadwick & Ellwood



ARNOTT & ROGERS

Anglican House

Architects, Durnford, Bolton, Chadwick & Ellwood

Detail of main entrance



ARNOTT & ROGERS



ARNOTT & ROGERS



Hydro-Quebec Service Center

Architects, Meadowcroft & MacKay

Detail of main entrance

Summerlea School

Architects, Meadowcroft & MacKay



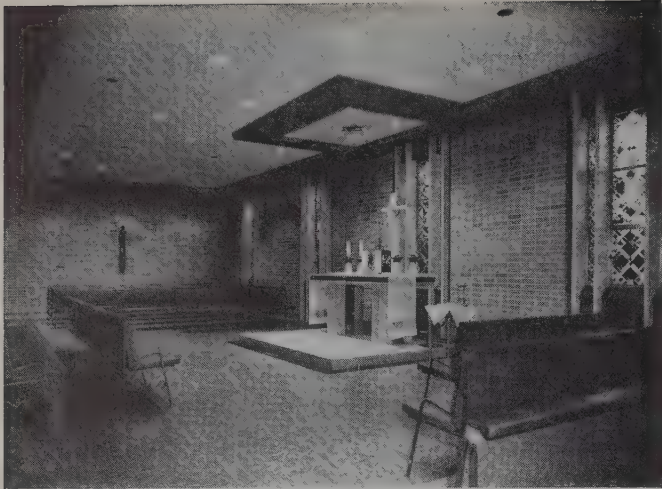
Meadowbrook School

Architects, Meadowcroft & MacKay



Pavillon des Philosophes Collège de St. Laurent

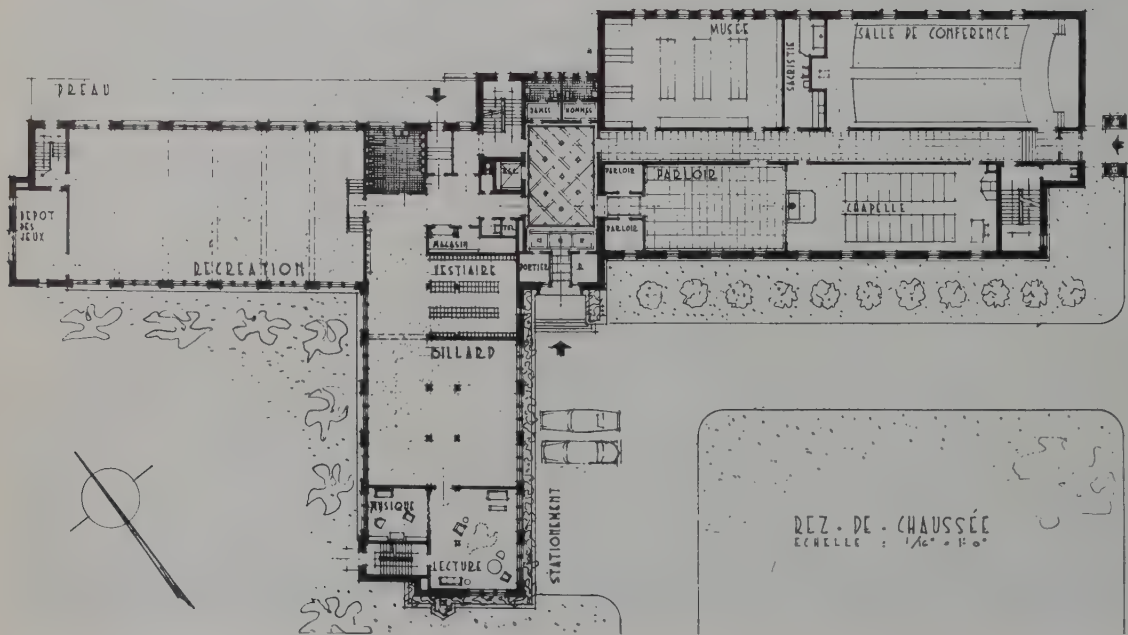
Architects, Larose & Larose



The Oratory
Stained glass windows by Rheault, Paris, France



Main entrance tower

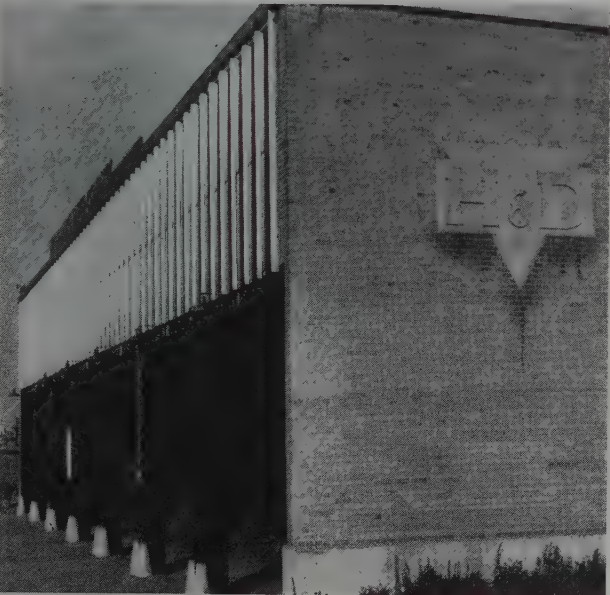


Hinde & Dauch Paper Company
Container Plant

Architect, Philip Goodfellow



Truck dock



Detail of main entrance



Montreal of the Future

BY GEORGE E. SHORTT

PREDICTIONS AS TO THE FUTURE of Montreal made prior to the Second World War were based on the assumption of gradual evolution, but the dynamic events of the postwar decade have necessitated a sharp upward revision of these earlier and, it would now seem, somewhat pedestrian estimates. On the other hand, a contemplation of today's burgeoning prospects under the impetus of western oil, Labrador iron, Chalk River uranium, hydro-electric power, and the generally attractive economic climate of Canada might well foster a tendency to leave the ground altogether and soar into the realms of pure imagination.

Even if we completely ignore the possibility of destruction by nuclear warfare, consideration must be given to the prodigious but still unpredictable effects of atomic power, automation, the penetration of space, miracle drugs, electronics, and other marvels of applied science which are only beginning to open before us. Never perhaps in the history of the world has the role of prophet been more difficult.

There is, too, human unpredictability, individually and in concert. Will Montreal, for example, become one great metropolis stretching out from Vaurdeuil and Valleyfield to Ste. Therese and St. Johns and down the river to Varennes, Vercheres and Contrecoeur, or will this potent metropolitan area be divided into rival cities, one on either side of the St. Lawrence River, contending for harbour facilities and shipping? Or, perchance, will the little local politicians be able to persuade their constituents to reject the metropolitan form of government (under which their autonomy will be protected) until it is too late, leaving a disorganized territory dotted with independent towns and villages, giant industries, residential subdivisions, traffic-plugged roads and bridges — a massive half-completed slum?

Failure to realize the almost incredible possibilities of the Montreal economic region — if such failure should eventuate — would be a human failure. The economic and physical constituent elements of greatness are already before us.

The completion of the St. Lawrence Seaway is less than three years away, to be followed, no doubt, by a deep-water canal (nineteen miles long) from the Laprairie Basin to the Richelieu at St. Johns, and so on through Lake Champlain to the Hudson River and New York Harbour. The present giant national railway networks already con-

verge upon Montreal from the Maritime Provinces, from industrial Ontario, and from the western plains. The vast hinterland, teeming with forest products and minerals, is also the storehouse of tremendous hydro-electric power, which will probably some day be supplemented by Canadian-produced nuclear energy.

With the world's shipping able to dock directly from a channel thirty-five feet deep along the river bank from Varennes to Sorel and with a total harbour area extending from the Laprairie Basin to the mouth of the Richelieu; with huge lake boats transshipping cargoes gathered from all the ports of the Great Lakes and the vast granaries of the western plains; with ore carriers coming up the river from Sept Iles with Labrador iron, which, in conjunction with the vast power potential available, make the establishment of steel mills and other heavy industry in the triangle between the St. Lawrence and the Richelieu almost inevitable; with a gateway to New England and a direct waterway to the City and Harbour of New York; with a great plain lying along the river from Valleyfield to Sorel and back to the Richelieu, which requires but a modicum of intelligent forehanded planning to become an industrial empire of unprecedented might, it requires little imagination to visualize the promise of the future, a promise made all but inevitable by the concatenation of such prodigious tangibles.

There seems little doubt but that within twenty-five years — beyond which prediction becomes entirely nebulous — the population of the economic region of Montreal will reach four million people. This "economic region", which logic would seem to designate the metropolitan Montreal of the future, includes Vaudreuil, Beauharnois, Chateaugay, Delson, St. Johns, Chambly, St. Bruno, Boucherville, Varennes, Vercheres, and no doubt eventually Contrecoeur and Sorel. To the north it includes Oka, St. Eustache, Ste. Therese, Terrebonne, Charlemagne and Repentigny.

It will be noted that within the limits of this metropolitan area lie the Lake of Two Mountains, Lake St. Louis, and the river mouth that feed them, as well as the three channels draining the lakes into the St. Lawrence River below Montreal Island. With water intake, storage and distribution, and with trunk sewers, drainage and sewage disposal for the whole area in the hands of one metropolitan authority, the path is open to the reclamation of the

lakes and rivers about the Island — now saturated by pollution — and the restoration of bathing beaches and other aquatic playgrounds.

Traffic and transportation are already recognized to be a single problem, and one which must be resolved before a greater metropolis can be achieved. It is obvious to even the most incurious traveller that the bridges connecting the Island of Montreal with the shores to the north and south, the east and west, are impossibly inadequate. There is now prospect of another bridge across Nuns' Island to the south shore, but this long-overdue addition will still leave facilities woefully inadequate even for today's three hundred thousand automobiles which twenty-five years hence are expected to number at least a million. It is costing the United States Federal Government, in addition to state and municipal expenditures, just under three billion dollars a year merely to keep abreast of bridge and highway needs.

There must be, and hence there will be, one or more tunnels connecting Montreal Island with the south shore and the United States beyond. Seattle already has a vehicular tunnel 2,146 feet in length. There must also be many more bridges of greater width leading through expressways, parkways, and throughways to the centers of population from which, and to which, the main volume of traffic is to pass.

One tunnel will be required at or near Pointe aux Trembles to connect the industrial riverside area to develop below Varennes with the commerce and industry of the Island of Montreal. A second tunnel will be required in the vicinity of the present harbour to supplement intrametropolitan bridge traffic and to carry a rapid transit system. This rapid transit system would be designed to loop around the center of the present city following the Windsor-Peel, Burnside, St. Laurent circuit as a central subway and to perform the same function on the south shore, binding the central halves of the metropolitan territory firmly together.

This trans-river subway would be linked with a rapid transit system on the surface utilizing the railway right-of-way. Present gaps would be closed by new construction. Thus for example, in central Montreal a link would join the CPR right-of-way just before it enters the Windsor Station with the CNR right-of-way as it enters the tunnel and so provide a belt line via Montreal West. This surface rapid transit system, in addition to connecting with the trans-river subway loop, would also be served by distributive short-haul bus lines, the whole meshed into one coordinated system to give quick and efficient transportation from any point in the metropolitan area to any other point.

In the development of such a system, there might be a main transfer point at the south end of Dominion Square, with a bus depot at ground level, the rapid transit link between the two railways below the surface, and the subway loop below that, all connected by escalators. A pedestrian subway passage between the two railway stations, leading also into the Queen Elizabeth Hotel, the Sun Life Building, and perhaps others yet to be built, would be lined by shopping arcades and subject to many other uses and extensions.

Counterparts of the St. Lawrence bridges would cross

the rivers north of the Island and be connected with them by elevated or depressed trans-island expressways. Other expressways running east and west would also carry through traffic across the island. One waterfront expressway would be sufficient to serve commercial transportation to and from the downtown district.

The center of the city should one day be freed completely of surface traffic, even the buses running under covered streets and plazas, and all but special-need automobiles banned from the area. Trucks approaching along the waterfront expressway would be permitted to move through these covered streets only at night. Motor cars would either be parked in vast subterranean parking depots at key points around the city's perimeter adjacent to and connected with rapid transit stations, where all-day parkers could leave their automobiles, or in similar multi-deck structures about the circumference of the central business district, from whence salesmen and shoppers would reach their destination by short-haul, fast-moving, low-fare buses running through covered streets free of other traffic. Above, pedestrians would move freely between stores and offices across streets cleared of all vehicular traffic or sun themselves in grassy squares. The central point and focus area would be between McGill University and the Central Station, flanked by the Queen Elizabeth Hotel, the Sun Life Building, and perhaps other even more impressive buildings yet to arise.

Parkways and marine drives would wind along the cleansed lakes and rivers about the islands and through the terrain of the south shore, taking full advantage of the topography and the historic sites with which the territory is dotted, perhaps restoring and preserving some ancient village entire as a reminder of our past.

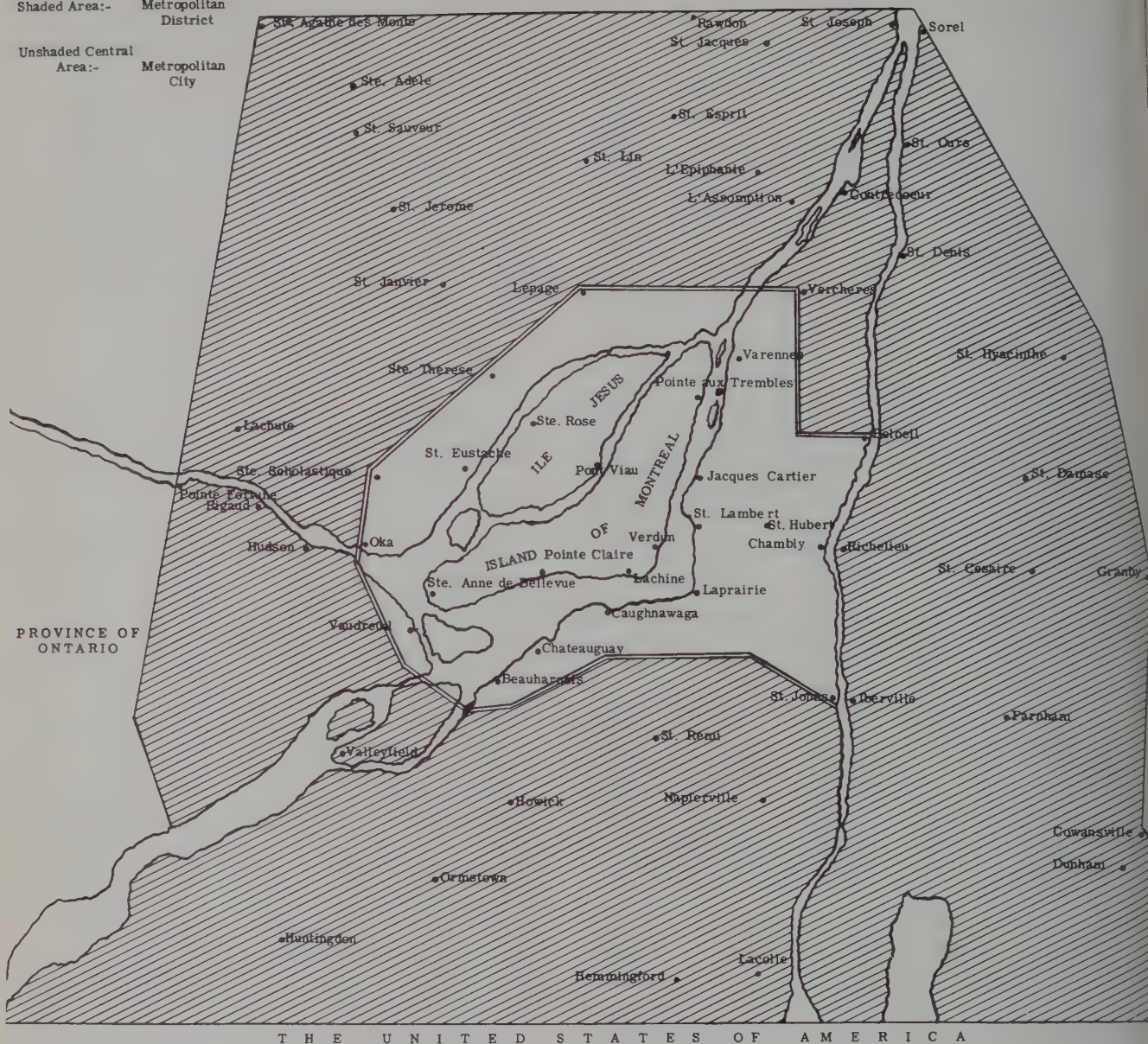
With so much more leisure time available, there will be an added need for recreational and cultural facilities. The Angrignon Zoological Park, now in embryo, should be one of the finest in North America. The Domaine St. Sulpice, if saved from the present threat of housing subdivision, could be converted into a civic sports center capable of accommodating the Olympic Games and providing a splendid site for permanent exhibition buildings. The "Domaine" contains five hundred acres as against the three hundred and fifty acres of the Toronto Exhibition Grounds; it lies at what must be the juncture of the two main cross-island expressways, and there is already a railway line along its perimeter. The building materials and architectural skills of today are capable of providing immense pillar-free, heated and ventilated, auditoriums independent of outside weather conditions and of sufficient size to accommodate conventions, as well as football and baseball games, ice hockey and other sports. The possibilities here are almost unlimited.

Libraries, art galleries, and their many branches would be widely distributed throughout the metropolitan area to give maximum access and service. There would be small theatres for permanent repertory companies supported by civic grants, such as now exist in the English cities of Birmingham and Liverpool, while larger theatres and auditoriums for symphony concerts and operatic productions would grace central metropolitan sites available to all.

Gleaming factories operated largely through automa-

Shaded Area:- Metropolitan District

Unshaded Central Area:- Metropolitan City



Metropolitan Toronto has embarked upon a planned ten-year project of initial metropolitan construction, some

In the final analysis, Montreal of the future will probably be just about what we make it by our actions, or lack of action, today and tomorrow. But perhaps nowhere else in the world is there such a majestic prospect open to such ready realization if we have the vision and initiative to grasp it.

The Industrial Upsurge of the Montreal Area

BY VALMORE GRATTON

LES RETENTISSANTES RÉALISATIONS de notre époque ont mis en relief le rôle de plus en plus marqué de l'industrie dans l'avancement de la civilisation moderne. De nos jours, la notion de valeur et le concept même du progrès économique sont rattachés à des échelles de production. Aiguillonnée par les perfectionnements scientifiques, la technologie a enrichi la gamme des denrées devenues subitement à la portée de l'homme moyen, donc de la masse, au fur et à mesure que s'amélioraient les conditions de vie dans notre milieu en pleine évolution.

The rising importance of industry in the pattern of present day civilization is exemplified by the impressive plant expansion which has taken place within the metropolitan area of Montreal during the last ten years. Without any doubt, the true measure of material success is related to a question of market growth. In itself, the ability of the average man to absorb a greater variety of products is the result of the remarkable improvement in the general standard of living under the stimulus of powerful forces such as the persistent wage increases, the fast extending labour market, the gradual extension of credit facilities and the spreading of financial assistance or welfare measures by the governments. Thus, the concept of material values has evolved because the collective needs themselves have changed to include a score of new commodities not available in the past or too expensive for the average income groups. This prevailing upward trend justifies optimistic views concerning the economic perspective of Montreal for the future.

The industrial upsurge is reflected locally by a diversification and global value of goods reaching far beyond any past record. The worker, from the common laborer to the top executive, has developed an appetite for a wider range of articles no more regarded as luxuries. It would be a mistake, however, to believe that increasing distribution on the domestic market can alone sustain the national economy. Canada's stability depends largely on the continuous supply of basic materials to foreign countries. A fair portion of Montreal's output is exported.

The gross value of production in Montreal and adjoining region has gone up from 459 million dollars in 1935, to \$3,085 millions in 1953 (the latest available figures), or an increase of \$2,626 millions, equivalent to an average annual gain exceeding 50%. In fact, the rate of growth per year for the last six years is far over 200%. True, a portion of the dollar value is due to the rising scale of prices. Nevertheless, the growth corresponds to a large gain in volume of production in relation to the factory shipments of ten years ago. The story of recent achievements can best be told from an analysis of employment

in the manufacturing establishments of the region. Factory labour, in 1935, throughout the Montreal area accounted for 103,000 whereas it had raised to 251,000 in 1953.

Economic progress of the metal age is obviously closely related to geographic concentration. Human density provides the essential manpower as well as an outlet for consumers goods. For the last fifteen years the overflowing of population to suburban districts around the central area of Montreal has forced a relocation of industry. For accurate information on the structural growth of the suburban communities we refer the reader to a memorandum submitted to the Royal Commission on Canada's Economic prospects by the City Administration. This document is available on request.

From its inception as a prominent trade post, Montreal has enjoyed a most favorable strategic location at the cross-roads of navigation. It has, therefore, provided a vital link between the St. Lawrence River and the Great Lakes, thus commanding the routes of penetration to the interland apart from connecting the city to the external markets of the world. Originally, the first industries to develop were food processing and textile operations. But today, the ramifications of Montreal's production go all the way from needles and threads to intricate pieces of equipment adapted to actual requirements of the demanding city families including heavy machinery for the use of factories. While the food group, as a whole, remains the primary source of production, transportation equipment, iron and steel products, oil refining, cigarettes, communication equipment capture a prominent position in the list of commodities fabricated locally. A new field has also developed for household use and enjoyment. A secondary, repair and replacement market have grown for radios, TV sets, washing machines, automobiles and other mechanical devices.

The history of Montreal's development is founded on the following advantages:

- 1) Accessibility to major source of basic raw material required by industry and readily available in the Province of Quebec;
- 2) Abundant hydro-electric power at low cost;
- 3) Proximity to domestic and remote markets through the facilities of the Port of Montreal;
- 4) The flexibility, experience and adaptability to new techniques of local manpower;
- 5) The strategic position of Montreal as a distribution centre radiating over the whole Eastern Canada market.

Montreal decidedly exerts a force of attraction with a demographic growth reaching 50,000 per annum. This increase is made-up of the natural excess of births over deaths plus the influx of immigration to which should be added the continuous migration of people from rural districts of the province.

L'Université de Montréal

PAR MONSIEUR OLIVIER MAURALT

L'UNIVERSITÉ DE MONTRÉAL, d'abord succursale de l'Université Laval de Québec, fut fondée, comme telle, en 1876. L'Université Laval datait de 1852. Pendant cet intervalle de vingt-quatre années, et bien qu'il y eût à Montréal une école de Droit et une école de Médecine, beaucoup de jeunes catholiques Montréalais désireux de prendre des grades, devaient aller étudier à Québec, ou se résoudre à suivre les cours de l'Université McGill, d'origine anglicane. Cette situation ne pouvait se prolonger longtemps, vu l'accroissement rapide de la population catholique de Montréal. L'évêque de la ville, Mgr Ignace Bourget, qui, dès 1839, avait pensé établir une université chez lui, ne cessa de travailler à la réalisation de son projet. Quand Rome décréta en 1876, que, à l'avenir, il y aurait une succursale de l'université Laval à Montréal, il y applaudit, bien qu'il eût préféré une université indépendante.

La succursale s'organisa dès lors et inaugura ses cours en 1878. Elle ne compta d'abord que deux facultés, celle de Droit et celle de Théologie, puis dès l'année suivante celle de Médecine. Les cours de Théologie se donnaient au Grand Séminaire de la rue Sherbrooke, ceux de droit, au Cabinet de Lecture Paroissial, rue Notre-Dame, angle St-François Xavier, avant de se joindre, en 1882, avec les cours de Médecine, à la Direction générale, au Château de Ramezay. La Faculté des Arts n'apparut qu'en 1887, au moment où un nouveau décret de Rome accordait à la succursale de Laval à Montréal une plus grande autonomie. C'est quatre années plus tard que se dénoua le long conflit, entre la Faculté de Médecine de l'Université et l'Ecole de Médecine Victoria, qui existant avant la fondation de l'Université, s'était affiliée à l'Université de Cobourg, dans la Province d'Ontario. Ajoutons que l'Ecole Polytechnique (pour toutes fins pratiques Faculté de Génie Civil) fondée déjà en 1873, obtenait son affiliation à la Faculté des Arts de l'Université, après 1887.

La Théologie, les Arts et le Génie possédaient leurs bâtiments propres, suffisant à leurs besoins. La Direction générale, le Droit et la Médecine, en revanche, étaient très à

l'étroit au Château de Ramezay, même agrandi de deux annexes. En 1888 on songea à les loger plus au large et magnifiquement, en prévision de l'avenir. Les architectes Perrault et Mesnard tracèrent les plans d'un vaste palais Renaissance française, qui devait s'élever rue Sherbrooke, angle sud-est de la rue Saint-Denis, et s'étendre en profondeur le long de la côte. Ce projet grandiose n'aboutit pas, pour diverses raisons, dont le coût élevé n'était pas le moindre, et l'on confia à l'architecte Joseph Venne la construction d'un bâtiment moins ambitieux, qui s'éleva de 1893 à 1895, sur un terrain donné par la Compagnie de Saint-Sulpice, rue Saint-Denis, un peu plus bas que la rue Sainte-Catherine.

Ce monument de pierre de taille ne manquait pas d'allure, avec ses deux ailes en projection vers la rue, reliées entre elles au premier étage par une loggia aux colonnes de granit, à laquelle on accédait par un grand perron en fer à cheval. A l'intérieur on admirait le large corridor d'entrée, la bibliothèque, la salle des promotions avec scène et galeries. L'administration, les salles de conseil, les salles de cours et les laboratoires se partageaient le reste des cinq étages.

On put dès lors inviter le public à des conférences. C'est à cette époque que s'ouvrirent les cours de Littérature française, qui eurent pour titulaires des maîtres de la langue, académiciens ou professeurs de l'Université de France: Brunetière, Doumic, Arnould, Léger, Laurencie, Gillet, Le Bidois, Dombrowski, Du Roure, etc. Ces conférences furent à l'origine de la Faculté des Lettres, de même que les conférences de Sciences amorcèrent la Faculté des Sciences. Mais n'anticipons pas.

D'autres Ecoles ou Facultés les précédèrent dans la famille universitaire: ce furent, en 1898, l'Ecole de Médecine Vétérinaire, en 1904, l'Ecole d'Art Dentaire, qui se logea fort à son aise, à l'angle des rues Saint-Hubert et de Montigny; en 1906, l'Ecole de Pharmacie; en 1908, l'Ecole d'Agriculture d'Oka, confiée aux Pères Trappistes; en 1915, l'Ecole des Hautes Etudes Commerciales, qui occupait

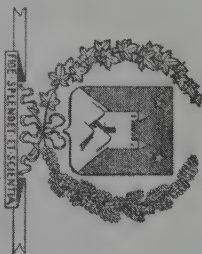
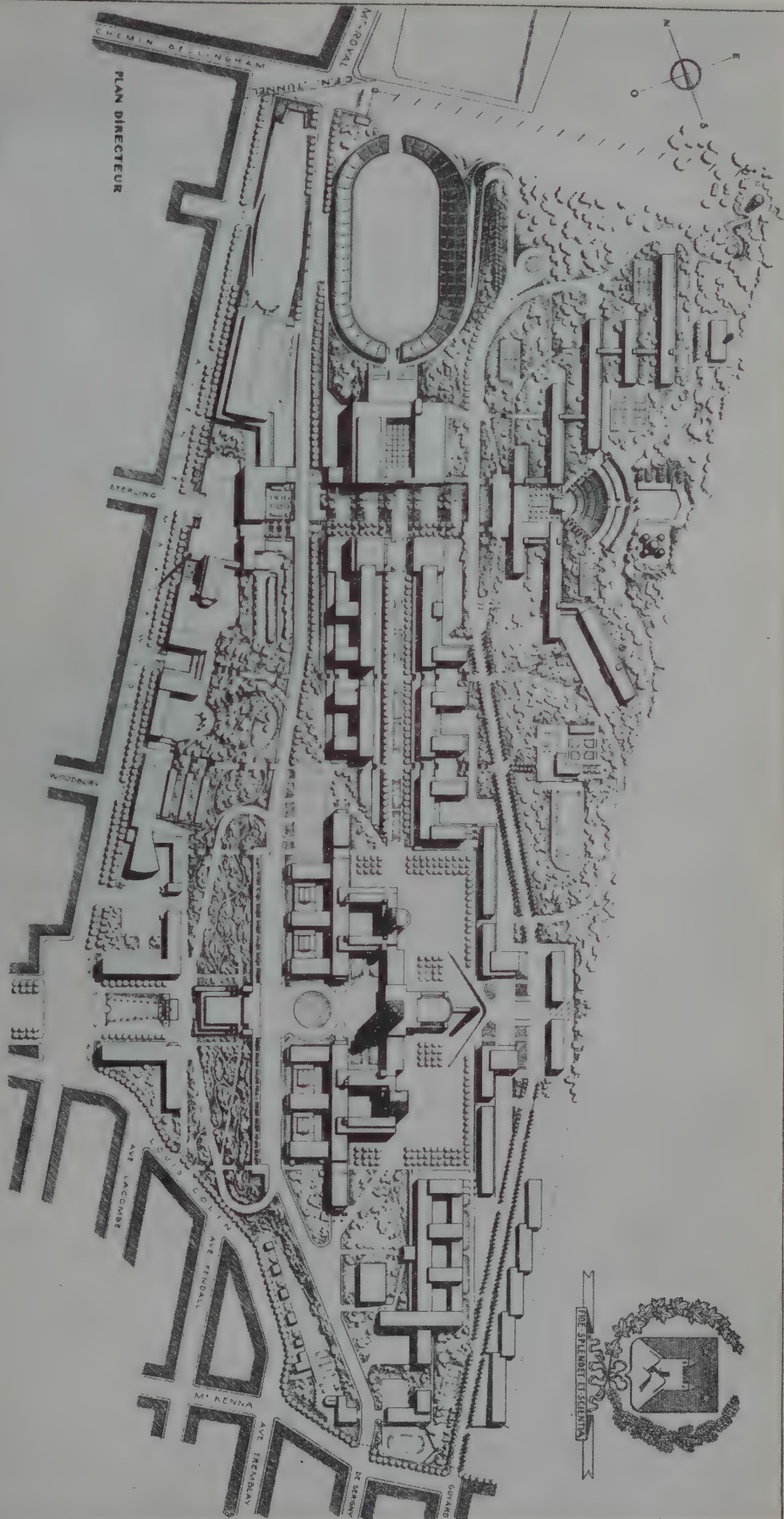
ELEVATION SUR L'AVENUE MAPLEWOOD

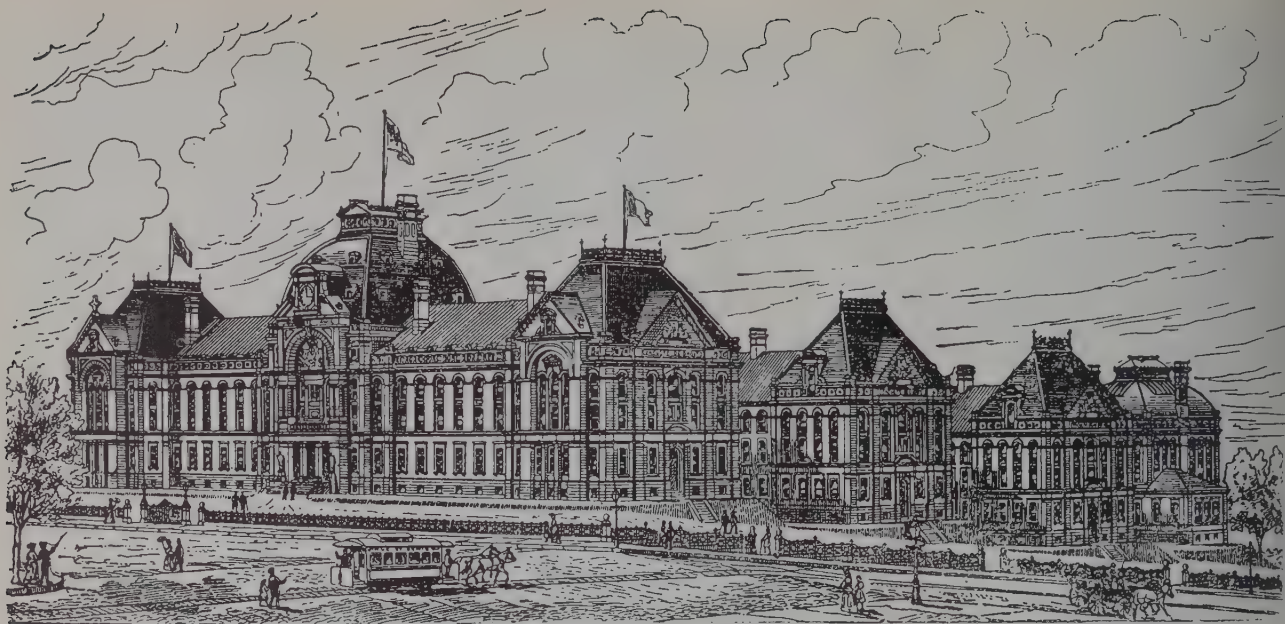


UNIVERSITE DE MONTREAL
AMENAGEMENT DE L'ENSEMBLE

0 40 80 120 160 200 240 280 320 360 400 MTS

LUDGER VENNE
ARCHITECTE
1775
RUE ST-JACQUES
MONTREAL





Projet de construction de 1888

depuis quatre ans son palais du square Viger.

A cette époque l'Université Laval de Montréal comptait donc déjà un nombre respectable d'écoles et de facultés, son prestige grandissait et le nombre de ses élèves croissait rapidement. Le progrès était tel que le désir d'émancipation d'avec l'université-mère de Québec devint irrésistible. Cette indépendance nous fut accordée en 1919, grâce aux démarches de Mgr Paul Bruchési, archevêque de Montréal. Un rescrit de S. Sainteté Benoît XV, daté du 8 mai, et une Loi constituant en corporation l'*Université de Montréal*, sanctionnée par la Législature du Québec, le 14 février 1920, consummaient notre émancipation. Désormais il n'y avait plus à Montréal de succursale de l'Université Laval, mais une université indépendante, maîtresse de ses programmes comme de son administration. Son premier recteur fut Mgr Georges Gauthier, évêque auxiliaire (1920-1923). Ses successeurs furent Mgr Vincent Piette (1923-1934), Mgr Olivier Maurault (1934-1955) et Mgr Irénée Lussier (1955-). Rappelons que le premier secrétaire général fut le regretté M. Edouard Montpetit.

Tout de suite on organisa une souscription publique afin de perfectionner l'enseignement et de construire de nouveaux bâtiments. Un désastreux incendie qui détruisit une bonne moitié de la maison rendit cette souscription encore plus nécessaire, mais fit renvoyer à plus tard les grands projets. On dépensa une partie de l'argent perçu à rafistoler le mieux possible les étages détruits, on transporta les livres à la Bibliothèque Saint-Sulpice et l'on se passa de salle de promotion. Mais la réorganisation des cadres universitaires se poursuivait sans relâche.

Depuis les débuts de notre enseignement universitaire, et même auparavant, une faculté des Lettres était dans l'air. Les conférences données au Cabinet de Lecture, rue Notre-Dame, avant et après 1876, les cours privés et publics de littérature française fondés par Saint-Sulpice, dès l'achèvement de l'immeuble de la rue Saint-Denis, en avaient été les amorces. En 1920, notre premier vice-Rec-

teur, Mgr Emile Chartier fonda la Faculté des Lettres. Vint ensuite le tour des Sciences pures. Jusque là bien qu'on pût s'initier aux sciences dans les dernières années du cours classique, elles n'étaient vraiment enseignées sérieusement qu'à l'Ecole Polytechnique. Aussi, pensa-t-on, quelque temps, faire de cette école notre Faculté des Sciences. On se ravisa cependant, et le Docteur Ernest Gendreau créa de toute pièce une nouvelle Faculté, en 1920. Il fallait aussi songer à l'enseignement nécessaire et même urgent des sciences sociales, économiques et politiques. Mgr Georges Gauthier et M. Edouard Montpetit mirent sur pied cette dernière Faculté, également en 1920; M. Montpetit en fut le premier doyen. Restait à combler une autre lacune, celle de l'enseignement supérieur de la philosophie. Sans doute le cours classique de tous nos collèges comportait deux années d'études philosophiques, mais on comprend aisément qu'il ne pouvait y être question que des éléments. Une Université catholique et française, soucieuse de répondre à tous les besoins intellectuels d'une population de plus en plus atteinte par tous les vents de doctrine, se devait de procurer à cette population les moyens de distinguer la vérité de l'erreur. Il importait aussi de former des professeurs. Mgr Léonidas Perrin jeta donc les fondements de notre Faculté de Philosophie en 1921.

La création de ces nouvelles facultés et la probabilité de leur expansion rapide rendaient encore plus impératif le besoin d'espace. Il fallait d'abord trouver un emplacement pour les constructions futures et choisir un architecte. Pour faire sa part dans la souscription de 1919, la Ville de Montréal avait offert un terrain sur les confins d'Outremont et de la Côte des Neiges; l'Université l'accepta, de préférence à d'autres propositions, et, le 20 avril 1924, chargea l'architecte Ernest Cormier de préparer les plans du nouvel immeuble. Aidé d'un comité de construction qui étudia les besoins des facultés, et visita un certain nombre d'universités, il s'arrêta au parti d'un vaste bâtiment compact, pou-



Université (à la Montagne)

Architecte, Ernest Cormier

vant loger toutes les facultés, et même un hôpital, bâtiment de style moderne et dominé par une haute tour. L'ordre de procéder aux travaux de construction fut donné en mai 1928 et l'on commença les fondations en octobre. A la fin de 1931, le gros oeuvre était terminé, sauf la tour. On ferma alors le chantier et l'on attendit de meilleurs jours, car la crise économique de 1929 avait sévi et la situation financière de l'Université était inquiétante.

Il ne pouvait être question d'interrompre les cours. Alors commença une série d'enquêtes destinées à régler le problème universitaire. La première eut lieu en 1932, la seconde en 1937, la troisième en 1946. Celle de 1937 créa, deux ans plus tard, une société d'Administration, qui se superposa à l'administration ordinaire pendant onze ans et obtint du Gouvernement de la Province les fonds nécessaires à la reprise des travaux de construction; celle de 1946, étudia le mode d'administration et les programmes des facultés et suscita la mémorable souscription de 1947-48, qui dépassa le chiffre de douze millions de dollars. Ces deux enquêtes aboutirent à l'élaboration d'une nouvelle Charte civile, sanctionnée par le Gouvernement Provincial le 29 Mars 1950 et approuvée par la Sacrée Congrégation des Etudes de Rome.

Pendant toute cette période, notamment de 1933 à 1937, une certaine effervescence agita le personnel de l'Université. Mais c'est grâce à son dévouement, nous pourrions même dire son héroïsme, que l'enseignement ne fut jamais interrompu. Un "Comité de Professeurs" se chargea d'éclairer le public et le pouvoir sur les besoins de l'institution, au moyen d'articles de journaux et de conférences. Ce Comité fut à l'origine de l'Association des Diplômés, fondée en 1934.

Heureusement la gêne disparut lorsqu'on put entreprendre sinon l'achèvement complet de l'immeuble de la Montagne, du moins l'aménagement des locaux nécessaires aux Facultés. Elles s'y transportèrent à l'automne de 1942 et 1942 et l'inauguration officielle de la maison eut lieu le 3 juin 1943, par une fête mémorable.

Huit années d'expérience et de développement dans le

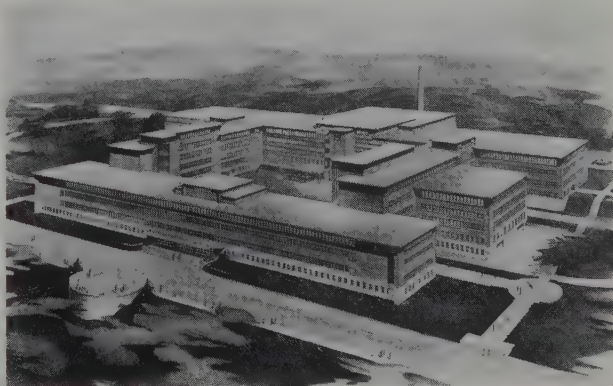
nouvel immeuble éclairèrent l'Administration sur l'utilisation à faire de la magnifique souscription de 1947-1948. Celle-ci permit de mettre au point certains services, notamment les laboratoires et la bibliothèque, elle permit aussi l'étude des services hospitaliers, prévus depuis les débuts, dans la partie ouest de l'immeuble, et la construction de la Maison des Etudiants. De pareilles entreprises ne peuvent s'improviser et demandent beaucoup de temps. La Maison des Etudiants confiée à l'architecte Ludger Venne, s'élève maintenant rue Maplewood, près Bellingham. Le pavillon d'habitation est occupé depuis le printemps de 1956; l'aile des bureaux le sera bientôt, le centre contenant salons, salles à manger et chapelle, dans quelques mois. L'hôpital et le Centre de Diagnostic sont encore à l'étude par les architectes Gascon et Parant.

Et voilà que s'élève rapidement au sommet de la propriété, à gauche de l'Université, la nouvelle Ecole Polytechnique dont M. Gaston Gagnier est l'architecte. On en a posé la première pierre en mai 1956; en 1958 les étudiants y entreront.

L'Université de Montréal dont le but "est de donner,

Ecole Polytechnique

Architecte, Gaston Gagnier



conformément aux principes catholiques, l'enseignement supérieur et professionnel", logée dans un immense et admirable immeuble, adapté à ses multiples besoins, est régie par un Conseil de Gouverneurs de 12 membres, où siège le Cardinal Chancelier et le Recteur et présidé par le Chancelier. Ce Conseil est aidé par un Comité Exécutif de 5 membres et par une Commission des Etudes. L'Institution compte seize Facultés et grandes Ecoles: nommément la *Théologie*, avec son Institut supérieur des Sciences religieuses et son Institut Pie XI d'Action Catholique, la *Philosophie*, philosophie générale, psychologie et études médiévales; le *Droit*, la *Médecine* et son Institut de Médecine et de Chirurgie expérimentales, son Institut de Microbiologie, ses Ecoles de Diététique et Nutrition, de Technologie médicale et de Réhabilitation; des *Sciences Pures*, mathématiques, physique, chimie, biologie, botanique, géologie; la *Pharmacie*; l'*Art Dentaire*; les *Lettres* avec les Instituts d'histoire et de géographie, de phonétique et de diction, d'études slaves; les *Sciences Sociales*, économiques et politiques; le *Génie Civil*; le *Commerce*; l'*Agronomie*; la *Médecine Vétérinaire*; l'*Optométrie*; l'*Hygiène*; la *Musique*; les *Arts* enfin, et leurs divers baccalauréats, sans oublier l'importante section d'*Extension de l'Enseignement*. Et nous ne parlons pas d'autres Ecoles (une douzaine au moins) qui lui sont affiliées.

Plus de 12,000 étudiants fréquentent les cours universitaires, qui sont données par plus de 2,200 professeurs de carrière ou à temps partiel. Les Etudiants s'inscrivent à une Association Générale dont les diverses sections s'occupent de sports, de débats, d'action sociale ou religieuse et d'art. Ils publient deux journaux le "Quartier Latin" et "Présence", sans parler de certains bulletins de facultés. Des aumôniers pourvoient à leurs besoins spirituels. Ce sont ces activités qu'abrite la Maison des Etudiants.

De leur côté, les Anciens Diplômés, groupés eux aussi en Association, publient "l'Action Universitaire" et s'efforcent d'être utiles à l'Alma Mater. Ils sont sa couronne et sa fierté.



Salle de lecture de la Bibliothèque
Architecte, Ernest Cormier

Maison des Etudiants
Architecte, Ludger Venne



Peintres et Sculpteurs de Montréal

PAR GUY VIAU

Peinture: La Tradition Mourante

JUSQUE VERS 1850, les peintres de Montréal pratiquent leur métier avec une science naïve et une conscience de tout repos. Leurs oeuvres, portraits et peintures de sainteté, possèdent des qualités surtout documentaires mais d'une saveur, d'une bonhomie dans la précision, d'une propreté qui va parfois jusqu'au raffinement le plus inconscient. Depuis les missionnaires et les militaires français et anglais qui se font peintres, les uns pour illustrer les particularités de leur nouveau pays, les autres pour les besoins de la catéchisation, jusqu'à Louis Dulongpré qui meurt en 1843 et dont les portraits, empreints de noblesse paysanne, ont fière allure, on trouve un art mineur, artisanal, mais dont le mérite à nos yeux est de témoigner d'une

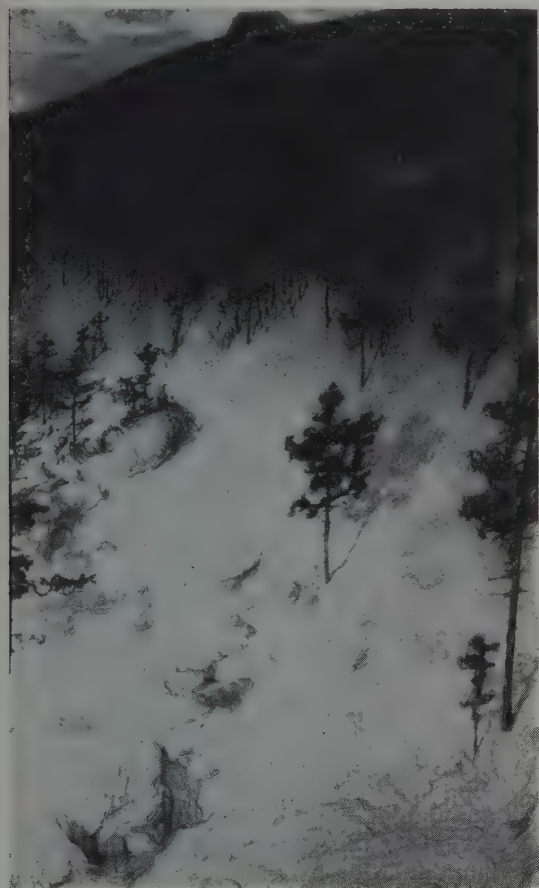
civilisation et d'un milieu d'art sain. Ces modestes peintres perpétuent une tradition essentiellement européenne de sagesse et de décence qui devaient mourir avec eux.

La Tradition Morte

Il faut grouper ici la plupart des "grosses huiles" de notre peinture. Gill, Ludger Larose, Delfosse, Dyonnet, St. Charles, Beau, Suzor-Coté, Clarence Gagnon enregistrent consciencieusement ce qu'ils voient avec l'application un peu ébahie de vaches qui considèrent le passage d'un train, vision qu'ils rendent sur la toile selon des méthodes apprises dans les académies ou pigées chez les Impressionnistes. Ce ne sont que des conteurs, des chroniqueurs, des mémorialistes, des voyageurs méticuleux qui fabriquent eux-mêmes leurs cartes postales. Les portraitistes, de Franchère et Jonkers à Robin Watt et à Lilius Newton, font ressortir d'un flou propice l'honorabilité du client au sourire niais, à l'épiderme bien gras et luisant. Les paysagistes, de Coburn à Sheriff Scott et à Pilot, avec peut-être une réserve à l'égard de Cullen, s'acharnent sur le marché Bonsecours, la traversée de Lévis, nos-beaux-paysages-canadiens, le ruisseau en dégel en printemps parmi des neiges bleues et roses et autres lieux qui ne sont que lieux communs. Marc-Aurèle Fortin se fait dessinateur d'affiches et nègre d'architecte d'un coeur et d'une main égales. Adrien Hébert dans ses scènes de port et Holgate dans ses paysages et ses figures se veulent corrects et parviennent à être insignifiants. Prudence Heward, qui tient d'Holgate, est à la fois moins adroite et plus vivante. Nincheri et les autres Italiens décorateurs d'églises préparent la viande aux goûts du client: saignante ou bien cuite, faisandée à souhait. Montréalais par adoption, Arthur Lismer est parmi nos peintres le seul représentant du Groupe des Sept. Affirmant sa volonté de faire à tout prix canadien, il illustre l'exotisme le plus superficiel. Eric Goldberg s'applique au brio et à la frivolité, cependant que Fritz Brandtner accuse le durcissement de l'expressionnisme allemand. La bonne volonté et les expériences multiples de Louis Muhlstock restent visuelles, sans plus: elles ne débouchent pas sur l'invention. L'imagerie de Stanley Cosgrove, issue d'un modernisme distingué et d'un opportunisme aimable, est sans dimension spirituelle et sans pesanteur charnelle. Paul Beaulieu pousse le parti décoratif jusqu'au dessèchement. Gordon Webber utilise les moyens compliqués et tout l'arsenal abstrait de je ne sais quel Bauhaus américain pour ne produire que les

Neige Dorée

Ozias Leduc





L'Etang (Les Antilles)

J. W. Morrice

Ecuyers de Cirque au Forum

John Lyman



Lake Orford

W. Goodridge Roberts



effets les plus faciles. Et j'en passe: des professeurs, des marchands de calandriers, des arrangeurs, des copieurs, des distraits, des abstraits. La tradition morte a la vie dure.

La Tradition Ressuscitée

Ainsi donc, dans nos parages, on pignochait, on figno-lait, on bousillait à qui mieux. D'autres se mirent à peindre. Il y eut d'abord ceux qu'on pourrait appeler *les poètes du réel*.

L'oeuvre d'Ozias Leduc se situe hors du temps comme son existence elle-même. Passé 80 ans, ce veillard anachronique entreprenait encore des travaux de décorations d'églises qui devaient durer plusieurs années et échelon-nait sur une décade certaines réparations à sa cuisine ou la confection d'un faux judas (pléonasme?) à sa porte d'en-trée. Ainsi sa peinture. Par les thèmes et les procédés, elle est fidèle, il est vrai, à une vieille tradition néo-classique et s'efforce aux habiletés de rendus chères aux peintres d'académie, contemporains de Corot. Mais en regard de cette fumeuse tradition, elle est par l'esprit inactuelle, mystérieuse, déroutante. Elle affirme l'étrange présence de personnages et de paysages nés d'un consentement attentif au rêve, à la magie de la réalité. Et par la composi-tion, elle s'apparente parfois à certaine peinture tachiste.

James Wilson Morrice est le premier peintre canadien à "sentir" en homme de son temps. Au contact vivifiant de l'Ecole de Paris et sous l'influence de Whistler, Morrice se révèle un être évolué, extraordinairement fin. C'est mir-acle que ce fils d'une grande famille de notre bourgeoisie puritaine, coloniale et bornée ait pu, d'un bond, se lancer dans la plus aventureuse vie de l'esprit. Poète de la ligne, de l'arabesque qui se fond subtilement dans une pâte légère, traitée en à-plats et en demi-teintes, Morrice compose des arrangements très dépouillés à l'orientale dont l'atmosphère aérienne, irréaliste, surgit d'une mémoire proprement enchantée. Le mystère de la réalité, Morrice en évoque la limpidité, la transparence et son amour de l'eau est, à cet égard, significative. Là où l'on dit clair comme de l'eau, Morrice voit mystérieux comme de l'eau.

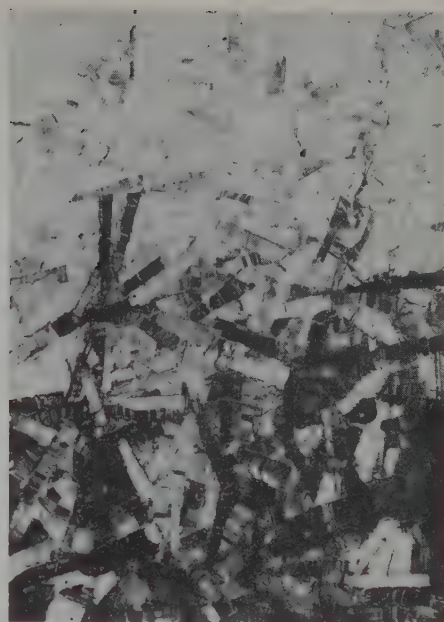
Essentiellement dessinateur, John Lyman a le don de la précision, l'aptitude à toucher juste. Son dessin est intelli-gent et sensible, capable d'extraire des êtres et des choses le signe clair, évocateur, vivant. Signe qui n'a rien de conventionnel, qui n'est pas le simple signalement de l'ob-jet observé mais qui porte l'empreinte d'un homme qui sait contempler. L'originalité de Lyman découle du plus élé-mentaire en même temps que du plus fier consentement à lui-même. Dessinateur, je dois dire que Lyman l'est en peintre: il ordonne dans un espace de silence, inondé d'une impeccable clarté, des formes immobiles et vibrantes. La tendresse et la ferveur, la mesure et la clarté dont rayonne son oeuvre font de cet Anglo-Saxon le plus français des peintres montréalais.

Peintre-né, Goodridge Roberts s'exprime par instinct. Son unique souci et de faire une oeuvre où il met tout son coeur. Là résident le secret et l'attrance de toute une pro-duction qui va jusque vers les années '42-'43. Figures, natures-mortes, paysages sont pétris dans une matière in-grate qui respire une sourde et authentique poésie ter-rienne, avec quelque chose de ténébreux, de recueilli, de solitaire. On sent alors l'identification spontanée du pein-

tre à ses sujets, l'accord élémentaire avec les très humbles réalités qu'il affectionne. Mais, incapable de lucidité, Roberts depuis lors piétine sur place et fabrique hâtivement d'innombrables toiles à la manière de Roberts. Comme tous ceux qui peignent "à la manière de . . ." Roberts était mûr pour l'Académie. Il devint RCA.

Philip Surrey est engagé dans la réalité contemporaine. Avec de patientes préparations et un métier précis, il peint la ville, la promiscuité des buvettes, la course aux tramways, la lassitude des passants, la tristesse de la nuit dans laquelle se reflètent sur la neige les phares des autos. C'est une peinture commandée par une obscure angoisse qui n'exclut ni l'humour ni la tendresse. Surrey souligne la vulgarité et l'outrance ridicule de ces pauvres bêtes qu'on appelle citadins mais, par la vertu d'une étrange lumière, il leur confère une certaine dignité. John Fox s'inscrit dans le prolongement spirituel de Morrice. Il a, de la vie qui l'entoure, une vision subtile qu'il transcrit en schémas aériens avec un sens très juste de l'écriture et une finesse de coloris rare dans notre peinture. Jacques de Tonnancourt s'exprime avec des annotations rapides, une sténographie élégante qui dégénère parfois en brio superficiel. Les paysages et les natures-mortes de Jeanne Rhéaume sont chaleureux et s'organisent en une synthèse de plus en plus grande. Louise Gadbois est délicate, sensible, égale à elle-même. Jori Smith fait penser à son homonyme, Matthew Smith mais féminisé: elle patauge dans une matière et une couleur chantante qui dissout la forme. William Armstrong peint des paysages aux arbres traités par masses si légères qu'elles ne pèsent guère plus que leur ombre sur le sol, et aux architectures qui sont décors de théâtre. Ghitta Caiserman possède de la vitalité, de la fraîcheur populaire, de la bravoure et ne doute de rien.

Parallèlement à ces "poètes du réel", il y a ceux qui pourraient être dits *les explorateurs de l'imaginaire*, sans pour cela dresser entre les uns et les autres de cloisons



L'Aventure Picaresque

Jean-Paul Riopelle

étanches. Ainsi Alfred Pellán, dont la majeure partie de l'oeuvre donne dans l'imaginaire, vaut surtout par ses incursions au pays du réel. Pellán est le rapin le plus peintre et le peintre le plus rapin que Montréal ait connu. Ses premières toiles en effet manifestaient une fermeté d'intentions et une sûreté de moyens auxquelles tous nos peintres "arrivés" n'étaient jamais parvenus, alors que ses dernières toiles accusent au contraire une impersonnalité et parfois même des enfantillages de rapin. Entre ces deux pôles se situent des oeuvres de toutes venues et de toutes manières, réalistes, cubistes, abstractivistes, surréalistes, Forces nouvelles, phalliques, parmi lesquelles on trouve du meilleur et du pire, le meilleur étant, me semble-t-il, les admirables portraits et natures-mortes du premier séjour à Paris. D'un caractère involontairement archaïque, ce sont des oeuvres fortes et vraies.

Paul-Émile Borduas est le plus tourmenté de nos peintres, sans cesse à la recherche d'un "nouveau sens de la réalité" comme il le dit lui-même. C'est d'abord l'écriture automatique qui le libère des recherches de facture et de composition qu'il poursuivait dans le sillage de Renoir, des Fauves et de Braque. Surprendre la réalité au coeur de son mystère, exprimer l'émoi devant la vie et l'univers, l'inédit continuel des rapports de l'homme avec les choses, tel fut, dès lors le programme "surrationalnel" de Borduas, qui déboucha dans des préoccupations "cosmiques". Je n'ignore pas ce que peut avoir d'agaçant ce vocabulaire ésotérique mais il n'est pas si vague qu'on le pense. Le peintre part de l'abîme, du chaos et réalise, toutes proportions gardées, une sorte de genèse en participant au développement organique de la matière. C'est un art d'apparitions.

Jean-Paul Riopelle, qui fut l'élève de Borduas, s'en sépare bientôt par une démarche plus aveugle et plus positive. Pour Borduas, la peinture est à la fois signe et solution d'un tourment intérieur. Riopelle ne s'embarrasse pas

La Femme en Gris

Alfred Pellán



de délicatesse de langage ni de sentiment. C'est un "lumber-jack" qui a du flair et de la vitalité, qui fonce lourdement dans une forêt inextricable et la défriche à coups de hache et d'éclats de rire retentissants. Certaines de ses toiles d'avant 1950 sont marquées, il est vrai, par l'angoisse et la révolte mais, depuis, il fabrique des tableaux en "matérialiste" à la Courbet et organise des échafaudages de coups de spatule au rythme exubérant, très serré, sans trouée d'espace, sans repos.

Pendant un séjour prolongé en Europe, Fernand Leduc exprime chaleur et allégresse dans des paysages imaginaires, très marqués d'ailleurs par l'environnement, la lumière, le climat ambiant. A son retour au pays, sa peinture devient de plus en plus intellectuelle et dépouillée, ne jouant que de quelques plans subtilement modulés et d'un espace impalpable. En réaction contre l'automatisme de ses débuts, Leduc pousse l'ascèse jusqu'à adopter une facture impersonnelle et des figures géométriques pour animer des "murs" avec de vastes rythmes monumentaux. La peinture de Jean-Paul Mousseau allie à une finesse native une robustesse paysanne: grands pans déchiquetés de lumière et d'ombre, déroulement spectaculaire de phénomènes géologiques. Chez Pierre Gauvreau, c'est l'émotion qui emporte le tableau: vision impressionniste de paysages secrets. Marian Scott a tâté de plusieurs manières: sa figuration garde quelque chose d'irréel, malgré une matière rêche, lourde, et une sensibilité certaine. Les illustrations surréalistes d'Albert Dumouchel affluent au bord de la conscience et révèlent la ferveur et la tendresse d'un être fraternel. Léon Bellefleur évoque une faune et une flore sous-marines: organismes aux membranes flottantes et enchevêtrées. Toute une jeune peinture, dont il serait fastidieux de faire la nomenclature, évolue autour des peintres déjà nommés et constitue un groupe dynamique, audacieux, plein d'espoir.

Sculpture, Morte ou Pas

La sculpture est chez nous la parente pauvre des autres arts. Art d'extérieur, art social, elle fut la première victime de la perversion du goût d'un peuple d'une bourgeoisie, d'une élite. Témoins ces statues qui outragent nos églises; ces stèles qui troublent la paix de nos cimetières; ces monuments dédiés aux morts de nos guerres glorieuses; ces bustes qui dans nos musées, nos halls, nos salles d'administrations immortalisent la bouille patibulaire du monsieur-qui-a-réussi; ces bas-reliefs décoratifs, stylisés et industriels qui couvrent certains murs de nos édifices publics et autres gares centrales... Quelle influence ici les architectes ne pourraient-ils pas exercer?

A compter de 1700, on trouve à Montréal un certain nombre de sculpteurs artisans, ornemanistes d'églises, d'édifices publics, de mobilier religieux et profane. Parmi eux, le plus grand nom est sans contredit Philippe Liébert. Liébert, les artisans de l'école de Quevillon, d'autres encore façonnent avec candeur et probité de moyens des statues, des maitres-autels, des objets de culte, des bas-

reliefs, des panneaux décoratifs. Ils ne cherchent pas à inventer, mais expriment tout bonnement une sensibilité loyale, équilibrée. Sans le savoir, ils avaient du goût et nous donnent, à nous qui croyons en avoir, une leçon de fierté, de finesse, de modestie dont nous avons désespérément besoin.

Philippe Hébert, et plus tard Alfred Laliberté, Suzor-Coté, meilleur sculpteur que peintre, Henri Hébert, Alfred Brunet, appartiennent à cette tradition qu'on dit classique et qui, depuis cent ans, sert de prétexte et d'excuse à la paresse intellectuelle la plus navrante et à l'aberration des sensibilités. Sylvia Daoust, pour sa part, est moyenâgeuse, à la Charlier, simpliste, pour tour dire. Louis Parent arrondit, adoucit, amenuise des formes vides de contenu. Armand Filion succombe aux facilités décoratives. Louis Archambault fait du bibelot à petite, à moyenne et à grande échelle dans le goût du jour: stylisation aérodynamique.

Il y a heureusement quelques honorables exceptions. Les oeuvres de Pierre Normandeau, en dépit de leurs petites dimensions, et en raison même de leur modestie, s'imposent tout de suite par la plénitude de la forme, la propreté de la matière, l'esprit de synthèse. C'est un art fait de sagesse, de justesse, de sourire. La sculpture de Sybil Kennedy est vigoureuse, cruelle et tendre, expressionniste. Les figures d'Anne Kahane, ni-tout-à-fait réelles ni tout-à-fait imaginaires, découlent d'une invention parfois sèche, parfois exquise de sensibilité. Roussil, excellent artisan d'inspiration cubiste, déroule dans l'espace des formes organiques et généreuses.

Voilà donc, à l'usage des gens pressés, un petit guide, aussi *subjectif* que possible, de la peinture et de la sculpture montréalaises. "Les peintres subjectifs sont borgnes", disait Rouault, "mais les peintres objectifs sont aveugles". J'aime à croire qu'il n'en vas pas autrement des critiques.

Summary in English

In Montreal, the art of painting seems to follow three trends (all toward traditions):

1) *Toward a dying tradition*: documentary and "artisanal" or handicraft painters — up to Louis Dulongpré, which tends to perpetuate a vanished European tradition, definitely gone circa 1850.

2) *Toward a dead tradition*: all painters who, while working from formulas, either regionalistic or foreign in origin, either figurative or abstract in design, succumb to the facilities of Academism.

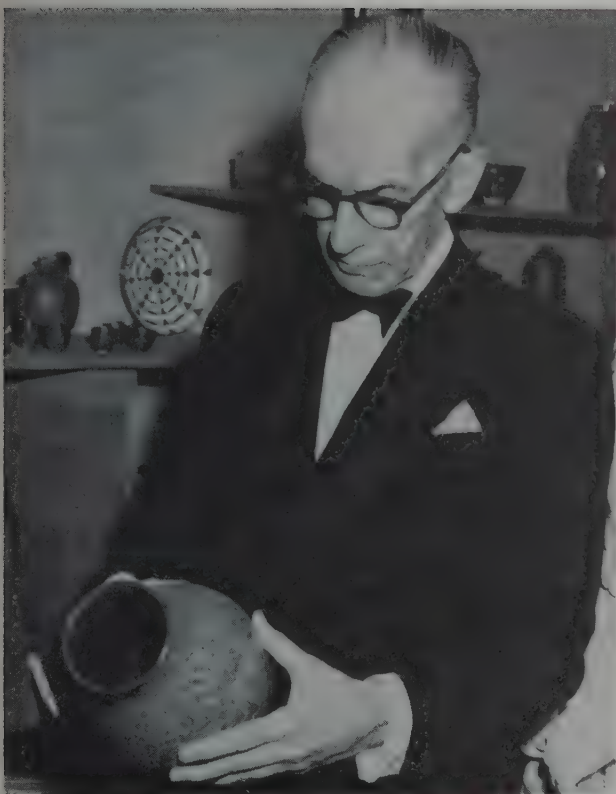
3) *Toward a renascent tradition*: here we find two groups, complementary to each other while definitely distinct, those whom we may call *the poets of reality* and those who may be termed *the explorers of the imaginary*. All of these, from Morrice to Riopelle, express a true, a deep sensibility, with a universal appeal and scope.

In Montreal, sculpture is of no consequence — if we except the endeavors of some very honest "handicraftsmen" from the 18th century, the most important of whom could be Philippe Liébert — and a very few honest contemporary artists.

Handicrafts

More Particularly In and Around Montreal

BY A. T. GALT DURNFORD



His Excellency, the Governor-General, examines pottery at the 50th Anniversary Exhibition of the Canadian Handicrafts Guild held in Montreal last February.

HANDICRAFTS ARE NOT ONLY DONE by Montrealers but by all types and classes of people from coast to coast, either as a hobby or for financial gain. To mention the word handicrafts in Montreal thirty years ago was to think immediately of hooked rugs, catalogne and the ceinture fleché. Today the public are conscious of the many other crafts which now come under the term handicrafts — among which are ceramics, jewellery, silverware, metalwork of all types, bookbinding and leatherwork, wood carving and furniture, weaving and catalogne, hooked and woven rugs, quilts, Indian and Eskimo work and the work of the New Canadian.

Handicrafts are identified with Montreal, owing, in part, to the headquarters of the Canadian Handicrafts Guild being here. The reason for this dates back to the turn of the century. At that time, handicraft work was principally practised in the Eastern Provinces and was at an extremely low ebb, both in quantity and quality, with no market or outlet for the craft workers. It was then that a group headed by Mrs James Peck

and Miss May Philip organized the Canadian Handicrafts Guild as a non-profit organization, the principal aims and objects of which were and still are: (1) To encourage, retain, revive and develop Canadian Handicrafts and Art Industries throughout the Dominion, (2) to aid people skilled in such crafts and industries by providing markets for their products in Canada and abroad and (3) to educate the public to the value of such arts, industries and crafts and of good hand work. Through the years, the Guild has worked to fulfil these objectives.

It was found that by holding prize competitions and exhibitions and opening shops, the profits of which go back into education and promotional work, the workers were encouraged by being able to sell their crafts and to improve their quality by the inspiration of the competitive exhibitions. The results today of the early and continued efforts are seen throughout the country. The Guild has branches in New Brunswick, Ontario, Manitoba, Alberta, Saskatchewan, the Northwest Territories, and in Quebec under the Chairmanship of Gordon Reed, MRAIC, and is affiliated with many other groups. With the ever increasing activity, the Provincial Governments of Nova Scotia, New Brunswick, Quebec and Alberta have set up their own Handicraft Departments which guide and teach those interested.

In Quebec, the Provincial Department of Agriculture maintains a school for rural instructors in handicrafts who work largely through the Circle des Fermières and the Quebec Women's Institutes. At the same time, the Department of Education also concerns itself with handicrafts in the schools and convents while the Department of Youth and Social Service sponsors handicraft training in the vocational schools. In the Montreal district a Handicraft Department is maintained at MacDonald College, Ecole des Meubles (Montreal) under the able direction of Jean Marie Gauvreau, and various crafts are taught at the Guild from time to time.

Handicraft which previously was thought of as only for country use, now is used more and more in the cities in sophisticated decoration by architects and designers. But the work of the craftsman continues to flourish in the country districts, while in the larger cities there is less opportunity for the individual to do handicraft work and thus the less popular crafts and the actual making of handicrafts has naturally dropped off in places like Montreal, although it is still the principal gathering point of the crafts for all Canada. It must be remembered that the crafts are as sensitive as women's fashions and styles in that they are continually changing — with some crafts having their particular popularity for only a certain length of time after which this popularity wanes. Thus we find that, today, ceramics, Eskimo stone carvings, and weaving are the favoured crafts while such work as the ceinture fleché (a colourful type of braided sash done only in the L'Assomption district fifty miles from Montreal) and the jaquard quilts, owing to the extreme patience and skill required in their making, have now become a rarity.

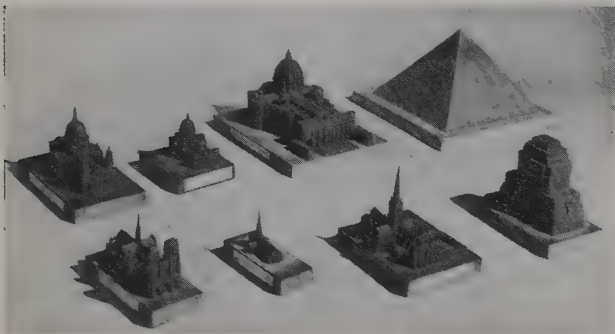
As has already been said, the popular city and country craft



Typical Eskimo stone carving

today is ceramics. In the early thirties, through the enthusiasm and teaching of Miss Eleanor Perry of the Guild, a group was formed (started) in Montreal to throw and model — even before a kiln was available. At the same time, the Ecole des Meubles set up a ceramics department and built a kiln. From then on, with the introduction of the electric kiln, this craft has flourished. The pronounced vogue for this work in the city is because of the ease with which it can be carried out and the use of the electric kiln. There is now a strong Potters Club, under the chairmanship of Mrs Howard Reid, which provides the necessary equipment to its members, and an active group within the Guild, with a similar one — the Canadian Guild of Potters in Toronto — besides numerous individuals who have their own kiln, one of whom is Ernest Cormier, FRAIC. Up to 1954, only small scattered exhibitions were held. These led up to a successful national "Ceramics of 1955 Exhibition" which was held last year in the Montreal Museum of Fine Arts, with exhibits from across Canada. Another such exhibition is planned for 1957.

Scale models by Orson Wheeler, RCA, left to right: St. Paul's (London), Notre Dame (Paris), St. James (Montreal), Christ Church Cathedral (Montreal), St. Peter's (Rome), Salisbury Cathedral, Great Pyramid of Egypt and the Sun Life Building (Montreal).



Next to ceramics in popularity are the stone carvings of the Eskimo. While these come from many miles away from Montreal, it was largely due to the efforts of the Indian Committee of the Canadian Handicrafts Guild, under the chairmanship of Miss Alice Lighthall, that this craft is now so widely known and appreciated. The carvings are packed at the various Posts and Stations in the Arctic and shipped to the Guild Headquarters, where they are sorted and distributed. In 1940, it was thought there was a possibility of developing the Eskimo native arts and discussions were held with Major McKeand of the Northwest Territories Administration. Progress lagged during the war until 1948, when the subject was revived and meetings held with Colonel Baird of the Arctic Institute. The Guild then sent J. A. Houston to Port Harrison on the East Coast of Hudson's Bay, as Arctic representative, to make a test purchase of Eskimo work. This proved so successful, and the Eskimo work was so popular, that the Canadian Government offered a grant to the Guild as it saw an opportunity to aid the Eskimo economy. Up to last year, Mr and Mrs Houston had made a number of other successful trips to the Eastern Arctic, visiting the Eskimo camps in the areas of Povungnetuk, Repulse Bay, Frobisher Bay, Lake Harbour, Chimo, Arctic Bay and Cape Dorset. Since then, he has been appointed to the staff of the Northern Affairs Department and is in the north at the present time. It is hoped that with men of his calibre, good taste and influence over the Eskimo, their sense of design and craftsmanship will remain true to the tradition they have themselves established and not be debased by outside influences. The work of such carvers as Akeektashook of Port Harrison, Kopekolook of Povungnetuk, Munamee and

Contemporary handicrafts



Oshweetok of Cape Dorset, Tungeelik of Repulse Bay and many others are becoming famous and it is hoped that others will soon be well known in the art world. Credit and thanks are due to the Hudson's Bay Company, with their Posts throughout the Northland, for their splendid co-operation in working with the Government and the Guild in this undertaking. The National Gallery and the Museums in the larger cities of Canada and the States have started collections, as have many individuals, their fear being that with the encroachment of the white man on undertakings such as the Dew Line, the days of the Eskimo carvings are numbered and that their craft, one of the few remaining primitive crafts of the world, will quickly disappear. Time alone will tell.

There are many forms of weaving, ranging from the simplest

—that of the primitive catalogue type of carpeting—to the latest studio types of materials designed for ties, scarves and clothing. There is an equal variety in the weaving of bedspreads, of which the tufted form is characteristic of the Lower St. Lawrence. Upholstering and curtaining materials, much of which can be used by the architect and the decorator in contemporary interior design, are increasingly in demand. In the Montreal district, the name of Karen Bulow must be mentioned as being one of the leading weavers and designers who has set and maintained the highest standard of craftsmanship.

Hooked rugs have always been extremely popular and can be seen for sale along most of the highways of Quebec. They have long been the specialty of the four Eastern Provinces. These rugs can be obtained up to large sizes and are made by the individual worker and by organized groups, one of which is in the St. Hilaire district and several around Murray Bay. The designs of hooked rugs are many and varied and originality in design is perhaps the most important feature, although copies of authentic old designs always look well. The stamped pattern is, unfortunately, still seen in abundance and should be avoided. Besides the hooked rug, there is the woven, the tufted and the tapestry woven type of rug, the most outstanding examples of the latter being made by New Canadians from the Balkan States.

Unfortunately today, the work of the Indians has for some time been very mediocre. It is felt that the work of both the East and West Coast Indian requires encouragement and guidance to prevent their crafts from gradually disappearing. In Quebec, there is a small amount of basketry and barkwork being done while, on the West Coast, woodcarving, basketry, beadwork, blanket weaving and particularly the very attractive slate carvings are becoming extremely scarce. It is to be hoped that government or other action of the right kind will be taken before it is too late.

Sculpture, carving and modelling are allied to handicrafts, especially so the smaller work. In Montreal, for some years, the use of sculpture and modelled detail in architectural design has been reduced to a minimum. This may be owing to the difficulty of obtaining accurate estimates for statuary or to the streamlining of contemporary design. The dean of sculpture in Montreal is Elzear Soucy. He is the oldest and best known and his works in wood and stone are many. There is a younger group now working in the city who may be said to be wholly contemporary. Of this group, Louis Archambeault, who also works in ceramics and metal and is a professor of sculpture at the Ecole des Beaux Arts, is probably the most advanced designer and experimentalist. With him at the Beaux Arts are Armand Filion, stone carver and sculptor, and Sylvia Daoust who is one of the few working in wood and is known for her religious wood carvings in church interiors. Louis Parent should also be mentioned, best known for his Stations of the Cross at St. Joseph's Basilica on the Westmount Mountain. Of special interest in the field of architectural modelling in Montreal is the unique collection of scale models of buildings by Orson Wheeler, RCA, illustrating the history of architecture. There are some one hundred of these — temples, cathedrals, palaces and commercial buildings — all made to the same scale of one hundred feet to the inch with a few sections at one-sixteenth. Wheeler is a sculptor and is also lecturer in Fine Arts at McGill

University and Sir George Williams College. As in iron work, there are many talented men modelling and carving who are employed in stone companies' shops and whose individual work is unknown. Turning to the smaller pieces of wood carving, the Bourgault family of St. Jean Port Joli are famous in the Province and the whole village is given over to wood carving of every imaginable subject. Out west the beautiful and graceful juniper root work of W. G. Hodgson in Alberta cannot be overlooked. Generally speaking, carving as a handicraft is limited in quantity.

At the present time, there are no outstanding names in wrought iron, like Paul Beau of Montreal of the twenties. The work is still of a high standard but is executed by craftsmen hidden in commercial foundries. Such a group is the Iron Cat Registered, run by H. E. DeVitt, MRAIC, and J. B. Woollen, MRAIC, who are successfully carrying out designs of originality and good taste. Ironwork today is devoted largely to the new demand for iron furniture of contemporary design. An example of the more elaborate type of wrought iron done in Paul Beau's time is the screen of the Children's Chapel in the Church of St. Andrews and St. Pauls, Montreal, by H. L. Featherstonhaugh, FRAIC. In the field of more delicate and smaller metal work, there is a certain flow of jewellery, silverware and copper, which happily is increasing. Unfortunately, the demand is not great, possibly because of the elaborateness of the designs which could be simplified to great advantage.

Bookbinding, linked with leatherwork, is active only in a small way owing to lack of a market and consequently there are only two or three good binders in the district. Leatherwork made for sale, cannot compete with Italian and English imports. Endel Ruberg, an Estonian, is probably the most outstanding worker in leather here.

In many instances the New Canadian coming principally from the Scandinavian and Baltic countries, arrive with nothing but skill in their native crafts — ceramics, woodcarving, leatherwork, metalwork, jewellery, all types of weaving and needlework and their intricate and colourful art of Easter-egg painting. Many of these people settle in the cities, and Montreal is fortunate in having several large groups. The excellence of their design and their fine craftsmanship seen in exhibitions here and throughout Canada, is a great stimulant to our own native handicrafts.

Now that the making of handicrafts has increased to such an extent and the work is being done by so many, the use of the machine by the craftsman is a natural sequence. The consequence of this is the danger of a lowering in quality and it should be the prime object of those interested to keep the standard high. In order to have a record of the best examples of each craft for reference, the Guild has for many years been adding to and enlarging its Permanent Collection, articles from which are continually on loan to exhibitions in all parts of the world. Mr Robert Ayre, art critic of Montreal, writing on the 50th Anniversary Exhibition of the Canadian Handicrafts Guild held in Montreal last February — which showed a good cross section of all crafts from across the Dominion—comments: "The exhibition is not an outline of history but a report on the state of the nation today, insofar as its handicrafts are concerned. The verdict, I should say, is that we are healthy. Handicrafts are happening all over the country."

My dear Confreres,

I understand that after reading this special issue of the RAIC Journal about the city of Montreal, that you are now planning to come and see for yourself this great city of ours. I will admit that you have the Acropolis, but we have our Metropolis. Although I could not quite make out the last letter that I received from you, since it was all greek to me, I gathered that you intend to take along Mrs. Ictinus and Mrs. Callicrates. Well, good for you and I hope that you will have a nice time.

I feel that I should, first of all, warn you that you are likely to see a little less of buildings that could compare with your temples, such as the Parthenon, Theseion or again your Erechtheion! But mind you we have, like the rest of the big cities, some very good examples. You will also find, in this city, that like the Romans, we have been influenced by some of your realizations. So much so that we have erected in many of our public squares, monuments in memory of the great Roman Emperor Vespasian. However, I am not writing this letter to you with the aim of discussing architectural aspects, but to show you more of the human aspects and, if I may, give a little *légèreté*, shall we say, to this coverage.

You will love Montreal. Oh! I know that from what I have just said, you may be a little worried, but don't let it bother you, since as you know, we architects are not always satisfied and that there is always room for criticism and improvement in any city. As a matter of fact, which one of you two was sent to prison for having exceeded your budget on the construction of the Parthenon? Or was it Phidias? Times have not changed and this question of budget can be the reason of many of our misachievements.

Our city, with regards to its people, can hardly compare with others, due to the fact that its personality is a mixture of the "flegme anglais" and the french exuberance. These two mentalities which nowhere else in the world have blended together, make us, I believe, a most interesting people. Montrealers, this way, have kept the european ways of culture and adopted the american ways of production. Come and find out for yourself.

You may come in by any means of transportation that you choose: this is a terminal point for all of them. I suggest that you make sure of your advanced reservation in some of our leading hotels. According to your taste, you may stay at the Ritz-Carlton, on the fashionable section on Sherbrooke Street. Or should you prefer livelier surroundings, the Mont-Royal Sheraton, in the midst of our down town district, or again, a few blocks away and overlooking the Dominion Square, the Windsor Hotel, or the Laurentien, a block from our Central Station.

Now, you are in Montreal and I presume that you feel kind of lost. Well I don't know if you are really lost, but mind you, at this point, I am! How am I going to tell you of all the places to see? But first, let me give you your position: you are at Longitude 73°-33'-32", Latitude 45°-35'-17". I guess that this is not much help. Now, voyons, Montreal is an island and the mountain sits right in the middle of it. At your hotel, you are South of this mountain. Further to the South are our business and harbour districts. To the East, West and North, all around the mountain, are residential districts which are strewn with a smaller commercial nucleus.

If your wives want to go shopping, — it seems that this "if" is superfluous — they have the choice of several departmental stores which are namely, starting from East to West: *Depuis*, Morgan's, Eaton's, Simpson's, Ogilvy's, and thousand and one specialty shops all along Ste-Catherine Street. But they should go up on Sherbrooke Street where are the most exclusive shops and stores like Holt Renfrew, Art Galleries, and some very fashionable apartment-houses. Now, if the wives do not spend all of your travelling budget, (don't say I didn't warn you,) these shops have some of the most adorable things, my dear . . . You will have very much admiration for us, Montrealer men, who have to fight to keep our little women away from temptation of that sort. But now, I come to you. I can well imagine that you will have, during this shopping spree, contacted some of your confreres who will have showed you some of our monuments, taken you up to the observatories on both the Mont-Royal and Westmount mountains. The walk that you will have enjoyed through our nice wooded mountain parks and the wonderful views of our city will, no doubt, have built you a nice appetite and a very appropriate thirst. Yes? Well, as Sergeant Friday would say: "This is the city". I can truthfully say that all of our leading hotel's dining rooms have excellent cuisine and that their cocktail lounges are very enjoyable. For instance, you try the Picadilly at the Sheraton, the Embassy at the Windsor and the Café at the Ritz. Very nice atmosphere, nice surrounding and nice people. By now, you will have doubled up that "appétit vorace". Where can you eat? What do you want to eat? You would like some French cuisine? Try the Pavillon de La Salle where Victor will greet you and offer you some "Escalopines-de-Boeuf-Andress" or l' "Entre-Côte au poivre flambée". (Victor, no relation with RCA; he is the Maître d'Hotel.) Or you may try Lelarge's 400, where Pierre will say: "Bonsoir Messieurs Dames", and may offer you some "Cuisse de Lapin Sauté Chasseur" or some "Coq-au-Vin", or if you wish, some "Côte de Veau Normande". And on that same Drummond Street, you will find equally as good menu at "Chez Ernest", au Café Martin; but you should not miss "La Tour Eiffel", especially on Thursday night where they have their special dinner called l' "Escoffier". This really is a treat. If you wish to enjoy some French cuisine in a less elaborate decor, I suggest to you, "Chez Pierre" on Labelle Street. This is a typical French restaurant as you see in Paris, and there, you may enjoy "les spécialités Lyonnaises" such as "La Poullarde Demi-Deuil".

Perhaps you would like a nice thick juicy (I'll have mine rare) steak. We have several excellent restaurants, but you should not miss Drury's English Steak House on Osborne Street, and the Windsor Steak House on Peel Street. Maybe you would like some "Fruits de Mer", Sea Foods to you. Then the place is Desjardin's on Mackay Street near Dorchester. There, in a setting reminiscent of our early settlers of the Gaspé Peninsula, you will enjoy the utmost in sea foods, I might suggest an entrée of "Escargots à la Bourguignone", a main course of Broiled Lobster with drawn butter, but you should terminate your meal with their "Café Diable"!

There are many more places to eat that I could have mentioned in down town district, but unfortunately, lack of space prevents me from doing so since I wish to mention some a "little-out-of-the-way" establishments that are really worth your while, driving up to. Amongst those, "Ruby Foo's" offers international cuisine with a specialty on "nec-plus-ultra" American Chinese cuisine. The "Piazza Tomasso", famous for its Italian cuisine. Or again, you may go a little farther to the North, at the "Thorncliffe" Restaurant, near Ste-Rose. Aside from its restaurants and night clubs, Montreal is also known for its little "Boîtes-de-Nuits" such as "Le Beu' qui rit", les "Trois Castors", "L'Anjou," where you will enjoy the witty performances of our local french speaking canadian artists and visiting french stars. The formula of these representations consist in some spicy french plays, or again some "parodies" of our politics. Of course, these skits are all spoken in french, but it should not be hard to find yourself an interpreter amongst your confreres, should you need one.

So, my dear Ictinus and Callicrates, I am sure that, if you do decide to come to Montreal you will experience this "joie de vivre" that I promise you. By now, you must be convinced that this is by no means a dull city, and I can assure you that we do not roll in the sidewalks after ten o'clock.

Paul G. Brassard

VIEWPOINT

In the final analysis, is it not true that the architect's first responsibility is to his client?

"This above all: to thine own self be true,
And it must follow, as the night the day
Thou can'st not then be false to any man."

It is not enough that the architect be just loyal to the client. He has a greater duty to himself as an artist and a person to create architecture which can delight and please. Only by setting and maintaining the highest of standards for ourselves in all phases of the design and construction of the building, can these results be achieved. In this way, our first responsibility is to ourselves as architects, and naturally results in the client's interest being protected in the fullest way, as is demanded by our status as professional men.

The production of a building exactly geared to clients' uninformed wishes and desires, unlevended by the architect's personality, usually results in dull architecture at best. Therefore, the architect's main responsibility is to himself to follow the high standards and demands of architecture.

Alson Fisher, Toronto

This is not true. It is the architect's responsibility to design good lasting structures which will be fitting, and make a positive contribution to the total pattern of their surroundings and community, whether this is in the city, in the town or suburb or in the country. In very many cases structures will go from ownership to ownership, in most cases they will outlast the individual client. It is the architect's duty to make the client aware of this problem, and point out that in long terms the value of a structure to him is concurrent with its value to the community. At the same time, it is obvious that the client must be satisfied and the building designed to specific needs of the individual, the corporate body or the community which handles the job and pays the bills.

Wolfgang Gerson, Vancouver

The responsibility of every man, be he an architect or a mason, if he is a man of principle, is to himself. When an architect or his work becomes accepted, the question of responsibility is answered. The academic background and professional actions of the architect all lead to the fact that, in the final analysis,

his responsibility is to his client, and, therefore, in turn to himself.

Roy Jessiman, Vancouver

Generally speaking, I think this statement is correct. However, I can think of many instances where this would not be the case. The architect has a most definite responsibility to society which should prevent him from perpetrating horrors despite a client's wishes to the contrary. In this instance, his responsibility is to society and himself. The architect has a responsibility to a contractor in any instance where a client is behaving unfairly to the contractor. The architect has responsibility to various levels of government to see that the client does not contravene the law despite the client's wishes to the contrary.

I do not feel that an architect should go along with a client, right or wrong. As a member of society he must behave in the most responsible way he can. A client has certain requirements which should be met, and he has a responsibility to meet these so long as these requirements fall within the intent of the law and do not, in his eyes, constitute an affront to society and, in fact, should be an asset to society. Our work insofar as its exterior appearance goes becomes public property when the work is completed and consequently in that respect the public is the client. This is not to say that popular taste is the arbiter of an architect's work but rather that he has a moral responsibility to society to do what he thinks is best.

Geoffrey Massey, Vancouver

I cannot agree. It is precisely in the *final analysis* that the commonweal should over-ride the needs, or wants, or whims of a client. Architects are supposed to be experts, not only as constructors, but as artists; and in recognition of their skill, society grants them certain privileges: exclusiveness, police power over their own associations and special recognition at law. In return, society has a right to expect that architects will exercise their skilled judgment for the public's benefit — even in lonely situations where no one else knows what is afoot and where few laymen are, in any case, equipped to intervene. When all arguments fail with a misguided client, it seems to me that an architect should resign his commission rather than be party to a public mischief. I don't pretend that it would be easy.

Hazen Sise, Montreal

News from the Institute

CALENDAR OF EVENTS

Annual Meetings of the Provincial Associations:

British Columbia, Hotel Georgia, Vancouver, December 7th and 8th, 1956.

Alberta, Macdonald Hotel, Edmonton, January 18th and 19th, 1957.

Quebec, Alpine Inn, Ste. Marguerite, February 1st to 3rd, 1957.

Ontario, Royal York Hotel, Toronto, February 15th and 16th, 1957.

Nova Scotia, Lord Nelson Hotel, Halifax, May 17th, 1957.

Annual Meeting of the National Housebuilders Association, Mount Royal Hotel, Montreal, P.Q., January 9th to 11th, 1957.

Annual Meeting of the Canadian Construction Association, Royal York Hotel, Toronto, Ont., January 20th to 30th, 1957.

"Session '57", Alberta Association of Architects, Banff School of Fine Arts, Banff, Alta., January 20th to 26th.

CORRESPONDENCE

The Honourable Ralph Campney, Minister of Defence,
Department of National Defence, Ottawa

Dear Mr Campney:

By this time the September 1956 issue of the Journal of the Royal Architectural Institute of Canada, the special Armed Services issue, has gone forward to architects all across Canada, as well as to Universities, Libraries, Clubs, etc., and we feel sure that this issue will bring to Canadians much of the story of Canada's National Defence.

It gives me pleasure to extend to you the best wishes of the Officers and Members of this Institute and to thank you, and through you, the officers and civilians of your Department, many of whom are members of this Institute, for the co-operation which has been given in the preparation of this special issue.

With all best wishes, I am,

Yours sincerely,

D. E. Kertland, President, RAIC

THE CANADIAN HOUSING DESIGN COUNCIL, OTTAWA

The Editor, Journal RAIC

Sir:

It is probable that most architects have heard about the Canadian Housing Design Council. The announcement of its formation in June was generally reported in the newspapers. However, since its objectives are closely concerned with and depend to a degree on the interests of the profession, I would appreciate it if you would publish this further information about the Council.

I am sure all members of the profession recognize the need for focussing critical attention upon the character and quality of housing now being built. Perhaps there is no aspect of our national growth which deserves more thoughtful attention. This immense sector of the construction business is proceeding very largely without the benefit of qualified architectural designers. It will be a misfortune for future generations if our skills in design are not put at the disposal of the house-building industry. A stronger partnership must be established between architects and builders. This is an important part of the objective of the Canadian Housing Design Council.

The Council was formed with the encouragement of the federal government. It is made up of leaders in the field of business, representatives of women's organizations, architects and builders and these are from all geographical regions. It was thought that as an independent body it could most successfully work through these representative groups toward meeting its objective. This objective is to encourage the improved design of housing in Canada. To carry out this overall objective the Council may, by the terms of its constitution:

- a) hold competitions and make awards to encourage better housing,
- b) take steps to encourage the use of professional skills in housing design,
- c) distribute information on housing design by such means as may be deemed advisable by the Council,
- d) present exhibitions of good housing design at trade fairs, art galleries and at industrial, educational or consumer gatherings,
- e) institute surveys and investigations to determine consumer needs and satisfaction in housing design,
- f) arrange conferences between professional designers and entrepreneurs in the housing field,
- g) collaborate with associations or groups having similar objects in carrying out any of its objects, and
- h) undertake any programme consistent with its overall aim of raising the quality of housing design in Canada, and do any act or thing necessary for or incidental to the achievement of its object.

Of the professional designers mentioned, it is realized that the architect perhaps can play the most effective part at this time, although the town planner, the engineer and professional designer all do and must continue to contribute to the improvement of house design.

Already the Council has initiated two items of work. First, a system of awards for the excellent in house design and second, a consumer survey. The awards are to be made for the house. These will be given to the builders as they are the producers of the majority of the small houses being built. Where the house has been specifically designed for a builder by an architect, then his name will be associated with the award. The consumer survey we hope will reflect

information that will be useful to the professional designer and the merchant builder.

The Council looks forward to the support of members of the architectural profession and welcomes their comments and advice.

Yours very truly,

A. Hazeland, Secretary-Treasurer

R. C. Berkinshaw — Chairman

F. Nicolls — Vice-Chairman

A. Hazeland — Secty. Treasurer

J. Bland — Vice-Chairman

ONTARIO

At the outset, I ask the permission of the Ontario members to rename the news of this month the "Ottawa Letter". Most of my comments concern the Capital.

For those architects now visiting Ottawa, an important addition has been made to the Capital Plan by the opening of a link in the New Driveway System through the Gatineau Hills, enabling one to appreciate the larger concept of the scheme which combines portions of Quebec and Ontario. It is to be hoped that other Ontario communities will follow this plan and develop similar systems.

A partial solution to the problem of traffic congestion has been found by the introduction of a vastly enlarged system of one-way streets. From these current problems, it is evident that the architect, in the future, must solve with his patron the requirements of the motor car as the first essential to any planning project. Otherwise, we shall be building into our towns a problem that will be even more costly than slum clearance is today.

It is with interest that we learn of a new Central Committee on Housing Design brought together by the Minister of Public Works. This difficult problem is no doubt aggravated by the individualistic complex of the Canadian citizen. An education in good design will be a large factor in the solution — a wonderful chance for television! An organization that has certainly improved the standard of industrial design, namely the Design Centre in Ottawa, may offer a prototype to follow with its exhibitions and awards. Perhaps the same could be done with housing. Incidentally, the Design Centre has now moved to more commodious quarters near the Chateau Laurier.

Recently in Ottawa we saw the inauguration of the new Trans-Atlantic Cable. This has little immediate concern with architects but it is one more factor which will permit closer contact between Europe and America, helping to bring the building skills of one continent into proximity with the other. This will have the inevitable tendency to smother the character of local design and development into a pattern that may be more or less uniform across both continents. This challenge can be met and today Italy and South America show examples of how knowledge, easily transmitted from other lands, can be adapted and grafted to local needs, to produce an unusually high standard of design with definite local characteristics. The publications concerning research, as outlined in the booklet "Building Research in Canada", published semi-annually by the National Research Council, shows us how to analyze facts and combat the vagaries of our climate, enabling the developments of other lands, brought to us by improved communications, to be combined with local ideas and produce a Canadian atmosphere to our design solutions.

Specifications, always a problem in semantics, will be improved by the activity being shown in the Specification Committees of the National Research Council towards

developing a definite description and test for each material. Canadian standards, established similar to the British standard specification, would certainly aid in clarifying many architectural arguments.

William E. Fancott, Ottawa

CONTRIBUTORS TO THIS ISSUE

Andre Blouin was born in 1920 in France. He studied under Bigot and Auguste Perret at the Ecole des Beaux-Arts in Paris where he won a number of prizes. After graduation in 1944, he opened an office at Le Havre where his practice consisted of apartment houses and other buildings, four of which were done in collaboration with Messrs Auguste Perret and Hermand.

In 1951, Mr Blouin was awarded the Delano-Aldrich Fellowship of the AIA and began teaching at the Ecole des Beaux-Arts in Montreal in 1952. Since then, he has made a reputation not only as an architect but as a writer and broadcaster. He is a director on the Board of the magazine *Vie des Arts*, and is Canadian representative for the review *Architecture d'Aujourd'hui*.

Paul G. Brassard is the son of the late Adolphe Brassard, architect for the Prison de Bordeaux. He is a '39 graduate of the Ecole des Beaux-Arts of Montreal, where he is now a professor of architectural design. His private practice has been and still is, mostly connected with industrial and commercial buildings. He has always shown a great interest and enthusiasm in the affairs of his profession, and has served for many years as co-chairman of the Public Relations Committee for the PQAA, and is a member of Council. He is already well-known to many of us through his weekly column in the *Daily Commercial News*.

A. T. Galt Durnford was born in Montreal in 1898. Graduated Department of Architecture, McGill University, 1922, after which he worked with Delano and Aldrich in New York until he opened his Montreal office in 1924. In 1934, he formed a partnership with H. L. Fetherstonhaugh. Mr Durnford is now senior partner in the firm Durnford, Bolton, Chadwick and Ellwood. During the war, he was Lieutenant Commander, Boom Defence Design Officer RCNVR, with service in the United Kingdom, Canada and the U.S.A. Mr Durnford is an ARCA, Dean of the College of Fellows of the RAIC, President of the Sir Arthur Currie Branch of the Canadian Legion, Rear Commander of the Montreal Power Squadron and National President of the Canadian Handicrafts Guild.

Valmore Gratton is a graduate of the Faculty of Commerce of the University of Montreal. For the past twenty years he has been Director of the Economic and Tourist Development of the City of Montreal. At one time Editor of the Quebec Statistical Year Book, his talents as statistician and director of advertising were used by prominent Montreal firms. Professor of business economics for fifteen years at Montreal University, Mr Gratton also served as economic and technical adviser for Quebec and Ottawa governments during the last war. Mr Gratton is also Executive Vice President of Industrial Commissioners Association of the Province of Quebec.

Mgr Jean-Léon-Olivier Maurault, P.S.S., P.A., C.M.G., Rector of the University of Montreal, from 1934 to 1955, was born in Sorel in the year 1886. He is one of the best known French Canadian ecclesiastic, scholar, historian and orator. It is due largely through his efforts and devotion that "his university" of Montreal was able to become the monument that it is today to the French culture in this country. As its Rector, he has been called to many a land as most worthy representative, and has been honored with innumerable titles and decorations, both religious and civic, namely: "Chaplain of the Order of Malta" and "Protonotary Apostolic."

Victor Morin, LL.D., was born at St. Hyacinthe, P.Q., on August 15, 1865. Although ninety-one years old, nevertheless he is still in active practice as a Notary with his elder son under the firm name of Morin & Morin. He is a former president of the Royal Society of Canada as well as of the Province of Quebec Association of Notaries. He is president of the Archeologic and Numismatic Society of Montreal. Mr. Morin has published some thirty books on historic, scientific and literary subjects, among which are a Treatise on Heraldry, a Guide to Discussion Meetings and an Operetta which have been well received by the public.

Percy E. Nobbs was born in Scotland in 1875. He spent most of his childhood in St. Petersburg, Russia, returning for education to Edinburgh in 1887 — school, University and pupilage — resulting by 1900 in M.A., ARIBA, the Tite Prize and three years later the Owen Jones Scholarship and appointment as Macdonald Professor of Architecture at McGill University. In 1907, he went into partnership with G. T. Hyde, travelled in France and took part in the Olympic Games in London.

Mr Nobbs served throughout the First World War. In 1924, he delivered an address on the architecture of Canada before the RIBA in London. From time to time, he presided over the destinies of the PQAA, TPIC, RAIC, RCA, PQAPFG, etc. Percy Nobbs' private practice included several buildings on the campus of McGill as well as many houses and other buildings in the city.

George Ernest Shortt, M.B.E., B.A., B.L.S., Ph.D., was born in Kingston, Ontario, 1893, the son of Dr Adam Shortt, C.M.G. and Elizabeth Shortt, M.D. He was educated at Trinity College School, Queen's University, McGill and the University of Michigan. Dr Shortt served in the First World War and later was Journalist, Civil Servant, and Credit Manager. At different times he has been Special Investigator in connexion with the Combines Investigation Act and as a member of a Royal Commission to investigate the Penal System. He is at present Economic Consultant for the Montreal Board of Trade. Publications include *Second Bank of the United States* and articles on *Mass Transportation* and *Metropolitan Government, Montreal*.

Guy Viau Né le 7 août 1920 à Montréal. Diplômé de l'Ecole du Meuble de Montréal. Séjour d'études en Europe (1946-47). Professeur de décoration intérieure et d'histoire de l'art contemporain à l'Ecole du Meuble, de 1948 à 1952. Professeur adjoint de peinture au Département des Beaux-Arts de l'Université McGill, depuis 1952. Chroniqueur d'art à la Nouvelle Revue Canadienne, à la revue des Arts et des Lettres de Radio-Canada (CBF). Commentateur d'art à la Télévision (CBFT): *Images d'Art*, *Logis '56*, *Arts et Lettres* — TV.

ACKNOWLEDGMENT

The Editorial Board of the *Journal* wishes to express its very great gratitude to the Committee in Montreal responsible for the organization of the material in this issue. The Committee consisted of Mr Francis J. Nobbs, Chairman, and Mr Paul G. Brassard. Mr Edward J. Turcotte also rendered valuable assistance as Editorial Board representative in Montreal.

ERRATUM

It has been drawn to our attention by Mr Moeller, an Associate in the firm of Duncan Neil McIntosh, that his firm designed the Chapels on page 352 of the September issue of the *Journal*. The *Journal* had not been informed of this and takes pleasure in making this acknowledgment.

FUTURE ISSUES

January, 1957	General
February	Branch Banks
March	Students' Issue (Ecole des Beaux-Arts)

THE UNIVERSITY OF MONTREAL was founded in 1876 as a branch of Laval University, which itself dated from 1852. During the intervening twenty-four years, although there existed in Montreal a School of Law and a School of Medicine, many young Montreal Catholic students had to go to Quebec, if they wanted a degree. The alternative was to enrol in McGill, which was Anglican in origin. This situation could not continue for long, considering the rapid growth of the Catholic population of Montreal. The bishop of that city, Mgr Ignace Bourget, had been planning since 1839 the establishment of a university there, and did not cease to work for the achievement of his ambition. When Rome decreed, in 1876, that there should be, in the future, a branch of Laval in Montreal, he approved, although he would have preferred an independent university.

The branch was organized at once and opened its doors in 1878. It had at first only two faculties, namely of Law and Theology, to which Medicine was added in the following year. The courses in Theology were given at the Grand Séminaire on Sherbrooke Street, and the Law lectures at the Cabinet de Lecture Paroissial, rue Notre-Dame at St.-François Xavier. In 1882 Law and Medicine were taught at the Direction Générale in the Château de Ramezay. The Faculty of Arts was established only in 1887, when a new decree from Rome granted a wider autonomy to the branch of Laval in Montreal. Four years later ended the long struggle between the Faculty of Medicine of the University and the Victoria School of Medicine. The latter had existed before the foundation of the University and had affiliated with the University of Cobourg in Ontario. It should be added that the Polytechnic School (for practical purposes a Faculty of Engineering) already founded in 1873, secured affiliation with the Faculty of Arts of the University after 1873.

Theology, Arts and Engineering had their own buildings, sufficient for their needs. Administration, Law and Medicine, however, had very narrow quarters in the Château de Ramezay, even when enlarged by two annexes. In 1888 it was proposed, with a view to the future, to house them in a spacious and splendid edifice. The architects Perrault and Mesnard drafted plans for a vast palatial building at the south-east corner of Sherbrooke and Saint-Denis, to extend in depth along the hill. This imposing project came to naught for divers reasons, of which the high cost was not the least. The architect Joseph Venne was then entrusted with the construction of a less ambitious building which was erected in the years 1893 to 1895, on a site donated by the Compagnie de Saint-Sulpice on Saint-Denis, a little below Sainte-Catherine.

This important structure in cut stone was not lacking in style, with its two wings projecting towards the street connected at the main floor level by a loggia with granite columns and approached by a great horse-shoe perron. Inside there was a fine wide entrance hall leading to the library and the auditorium with its stage and galleries. Administration, committee rooms, lecture halls and laboratories shared the rest of the five floors.

From that time onwards the public could be admitted to lectures, and courses in French Literature were instituted, to be given by masters of the language, academicians or professors of the University of France: Brunetière, Doumic, Arnould, Léger, Laurencie, Gillet, Le Bidois, Dombrowski, Du Roure, etc. These lectures were the beginnings of the Faculté des Lettres, just as those in Science led to the Faculté des Sciences. But let us not anticipate.

Other schools or faculties preceded them in the academic family. These were, in 1898, l'Ecole de Médecine Vétérinaire; in 1904, l'Ecole d'Art Dentaire, in very good quarters at the corner of Saint Hubert and Montigny; in 1906, l'Ecole de Pharmacie; in 1908, l'Ecole d'Agriculture d'Oka, in charge of the Pères Trappistes; in 1915, l'Ecole des Hautes Etudes Com-

merciales, which had occupied for four years its palace in Viger Square.

At this period, then, l'Université Laval de Montréal could already count a respectable number of schools and faculties, its prestige was growing and the number of its students increasing rapidly. Such was its progress that the desire to free itself from the authority of the mother-university in Quebec became irresistible. This independence was granted us in 1919, thanks to the efforts of Mgr Paul Bruchési, Archbishop of Montreal. A rescript by His Holiness Benoît XV, dated May 8th, and a Law constituting l'Université de Montréal as a corporation, passed by the Legislature of Quebec, 14th February 1920, completed our emancipation. Henceforth, there was no longer in Montreal a branch of Laval, but an independent university, mistress of its instruction as it was of its administration. Its first Rector was Mgr George Gauthier, the suffragan bishop (1920-1923). His successors were Mgr Vincent Piette (1923-1934), Mgr Olivier Maurault (1934-1955) and Mgr Irénée Lussier (1955-). Let us recall that the first secretary general was the lamented M. Edouard Montpetit.

At once a public subscription was organized for the improvement of the teaching and the construction of new buildings. A disastrous fire that destroyed a good half of the house made this subscription all the more necessary, but deferred completion of the great project. Part of the funds collected were used to patch up the burned-out floors, the books were transferred to the Bibliothèque Saint-Sulpice and the auditorium was dispensed with. But the reorganization of university staffs proceeded unchecked.

From the first days of our university teaching, and even earlier, a Faculty of Letters had been mooted. The lectures given at the Cabinet de Lecture, rue Notre-Dame, before and after 1876, and the public and private courses in French Literature founded by Saint-Sulpice, on the completion of the building in rue Saint-Denis, had been the beginning. In 1920 our first vice-rector, Mgr Emile Chartier founded the Faculté des Lettres. Then came the turn of Pure Science. So far, although elementary science was taught in the last years of the classics course, there had been no serious instruction except at the Ecole Polytechnique. So for some time there was talk of making this school our Faculté des Sciences. However, there was a change of mind, and in 1920, Dr Ernest Gendreau created a new faculty out of whole cloth. Consideration had to be given also to the urgent problem of providing necessary instruction in Economics and Political Science. Mgr Georges Gauthier and M. Edouard Montpetit started this last faculty, also in 1920; M. Montpetit was its first dean. It remained to fill another gap, namely the advanced teaching of philosophy. It is true that the classics course in all our colleges included two years of philosophy, but it is easily understood that this could deal only with the elements. A university, Catholic and French, anxious to meet all the intellectual needs of a population more and more exposed to every wind of doctrine, owed it to itself to provide this population with the means of distinguishing truth from error. It was important also to train teachers. In 1921 Mgr Léonidas Perrin laid the foundations of our Faculté de Philosophie.

The creation and probable rapid expansion of these new faculties rendered the need for space still more imperative. First of all a site must be found for future building and an architect chosen. To do its part in the subscription of 1919, the City of Montreal had offered land on the borders of Outremont and la Côte des Neiges; the University accepted it in preference to other proposals and instructed the architect Ernest Cormier to prepare the plans of the new building. With the help of a building committee which studied the needs of the faculties and visited a certain number of universities, he decided on a vast compact building capable of housing all the faculties and even a hospital. It was to be built in modern style

and dominated by a high tower. Orders were given in May 1928 for construction to begin and excavation started in October. By the end of 1931 the heavy work was finished, except the tower. Operations ceased at that stage, to await better times, for the economic crisis of 1929 had become acute and the financial status of the University gave cause for anxiety.

There could be no question of ceasing instruction. Then began a series of inquiries with a view to solving the University problem. The first took place in 1932, the second in 1937, the third in 1946. That of 1937 created, two years later, a *Société d'Administration*, whose authority was above that of the ordinary Administration for eleven years and obtained from the Provincial Government the necessary funds for resumption of building operations. The 1946 inquiry studied the methods of administration and the programmes of the faculties. It also inaugurated the memorable subscription of 1947-48, which raised over twelve million dollars. These two inquiries led to the formulation of a new Civil Charter, sanctioned by the Provincial Government on the 29th March, 1950, and approved by the *Sacréé Congrégation des Etudes de Rome*.

During all this period, especially from 1933 to 1937, a certain unease was agitating the personnel of the University. But, thanks to their devotion, one might almost say their heroism, teaching was never interrupted. A Committee of Professors undertook to enlighten the public and the authorities on the needs of the institution by means of press articles and public lectures. The *Association des Diplômés*, founded in 1934, stemmed from this Committee.

Happily the trouble ended when it became possible to take in hand, if not the final completion of the building on the Mountain, at least the equipment of the quarters required by the faculties. They were installed in the autumn of 1942, and the official inauguration took place with a memorable celebration on the 3rd of June, 1943.

Eight years of experience and development in the new building showed the Administration the way to use the magnificent sums subscribed in 1947-48. These funds made it possible to perfect certain services, notably the laboratories and the library, to make a study of hospital services, which had been envisaged from the beginning in the western part of the structure, and the erection of the *Maison des Etudiants*. Such undertakings cannot be improvised and require a great deal of time. The *Maison des Etudiants*, entrusted to the architect Ludger Venne,

stands now in Maplewood street, near Bellingham. The Residence has been occupied since the spring of 1956; the office wing will soon be ready, and the central section containing common rooms, dining rooms and chapel will be finished in a few months. The hospital and the *Centre de Diagnostic* are still under study by the architects Gascon and Parant.

And now there rises rapidly, at the highest point of the campus the new *Ecole Polytechnique*, whose architect is M. Gaston Gagnier. The first stone was laid in May 1956; in 1958 the students will enter.

The University of Montreal, whose purpose is "to give, in conformity with Catholic principles, higher and professional teaching", housed in a vast and wonderful building adapted to its multiple needs, is governed by a Council of Governors, of which the Cardinal Chancellor and the Rectors are members. The Chancellor is chairman. This Council is assisted by an Executive Committee of five members and a commission of studies. The Institution comprises sixteen Faculties and Schools. These are: *Theology* with its *Institut Supérieur des Sciences* and its *Institut Pie XI d'Action Catholique*; *Philosophy* including general philosophy, psychology and medieval studies; *Law*; *Medicine* with its Institute of Experimental Medicine and Surgery, its Institute of Biology, its Schools of Dietetics and Nutrition, of Technology and of Rehabilitation; *Pure Science*, mathematics, physics, chemistry, biology, botany, geology; *Pharmacy*; *Dentistry*; *Arts* with the Institutes of history, geography, phonetics, diction, and Slavic Studies; *Social Sciences*, economics and political science; *Civil Engineering*; *Commerce*; *Agriculture*; *Veterinary Science*; *Optometry*; *Hygiene*; *Music*; and finally the *Arts* and their various baccalaureates, without forgetting the important section of *Extension*, and we do not mention other Schools, a dozen at least, which are affiliated.

More than 12,000 students are enrolled in the University courses, which are given by more than 2,200 professors, full or part time. The students belong to a General Association, different sections of which are concerned with sports, debating, art, social or religious activities. They publish two papers, the "Quartier Latin" and "Présence", beside certain faculty bulletins. Chaplains provide for their spiritual needs. All these activities operate in the *Maison des Etudiants*.

The Graduate Association publishes "TAction Universitaire" and endeavours to assist its Alma Mater. Its members are the crown and pride of the University.

Montreal in the Twentieth Century

André Blouin

EULOGY OR CRITICISM? It is no easy matter to speak of the architecture of a great 20th century city. The task will be much easier when the century is ended. At this point, little past the halfway mark, we realize that truly contemporary designs are very rare and that despite the increasing number of fine architectural plans that appear in the reviews, any single town possesses but very few.

So I think that we are concerned rather with constructive criticism, reserving praise for nature's planning of the site. I like to compare this great Island of Montreal to the Ile de la Cité in Paris. On a different scale the two are similar, though the Seine is here replaced by the great St. Lawrence. Though there is no cathedral at the centre, there is a mountain dominated by a great cross. Our century will probably see a sanctuary erected there. In that work, the clergy must permit a design worthy of our own period, abandoning for ever the copies of departed styles and above all these piles of incongruous elements.

Except for a few large buildings, precursors of modern times, the numerous edifices are a collection of all classic formulas, but no common characteristic emerges, not even one that

would seem to be imposed by the climate. On the other hand, it is to be noted that the overall effects are fine, with pleasing perspectives. This natural order and this harmonious disorder do not seem to be the work of human will.

At the haphazard choice of certain financial companies, high buildings have been erected, and the town is at the same stage as most of the great American cities. Lofty stalagmites have sprung up here and there, and, for the good fortune of Montreal, relatively far from each other.

We are at the time when the gaps are about to be filled in their size, shape and texture; Montreal will become either a very beautiful town or a monstrosity of speculation and architectural anarchy.

Montreal has the advantage of being a green city and tends to become even more so. The fronts of Sherbrooke Street houses seem to be animated with more intense vitality by the presence of the trees.

Montreal may be regarded as being divided into two parts, the business section and the residential areas. The business section spreads at the foot of the Mountain on the lower slopes to the river bank. By the harbour are no contemporary build-

ings, except the grain elevators, known all over the world as the earliest examples of industrial architecture in plastic style.

Between the harbour and the business quarter ancient houses still retain a certain grandeur, but are on their way to extinction. While, in the past, dwelling houses were grouped in the lower town near the river, commerce and harbour extension are encroaching little by little on these areas. As a result of these changes, residential districts have been developed in large part, during the last twenty years, beyond the Mountain on practically flat land. Whether in private houses, in industry or in commerce, the architecture of the first third of this century was affected by academic influences, an overhang from past centuries. This was a phenomenon observed in all cities the world over.

The beginnings of a new architecture in Montreal can be dated roughly from the last war, but it is only during the last five or six years that the revolution has been effective. We can see in this the sure influence of the Ecoles d'Architecture, McGill and the Beaux Arts. The orientation of these Schools may presage a soaring renewal of strength in Montreal architecture. But the development of Montreal will be real, and the close collaboration between architecture and urbanism will be strengthened if the city fathers continue to be aware of the architect's mission. Montreal is at the critical age, the era of lofty buildings at its decisive turning point, and the next twenty years will be decisive for the generations to come.

Over a period of time the great central zone was completely built up—evolving wisely in the matter of height, but in amazing fashion as to architecture. Every day the demolition crews attack these buildings, clearing the ground, either to transform into boulevards such main arteries as Dorchester Street, or to make room for the vertical elements which will transform the city.

Of these two great halves of Montreal, residential and commercial, which one is its true face, and what will it become?

We start with living quarters. The Island of Montreal is divided into a certain number of residential areas and even of towns, which themselves could be divided into hilly or flat terrains. The residences of prosperous citizens are grouped on and around the Mountain. A north-south road called Côte des Neiges and carrying heavy traffic divides the Mountain into two parts. On the north, Mont-Royal, an immense park, the paradise of children, skiers and horsemen. On the south, rising in tiers, are very large houses, and it is mainly here that the best architectural effects are to be found. Lower down, on the slope and facing the river, lies the little English town of Westmount, a veritable island of verdure in the heart of Montreal. Every style can be seen here but the high quality of design and construction makes for a calm harmonious whole. We find this characteristic again, but on level ground, in Outremont, Ville Mont Royal, Hampstead, etc.

The very rapid increase of population gave rise to numerous developments all over the Ile de Montréal, but unfortunately (and this is not peculiar to Montreal) the aesthetic results are not felicitous.

If access to the property is a very good thing, still one notes the total lack of that architectural control which would often prevent the commission of multiple errors without applying more drastic solutions. The framework of these houses has nearly always been of wood, covered formerly with stone, later with brick and now it is a mixture of brick, stone, wood and stucco. The house-fronts are too complicated and the spread, through the reviews, of Californian designs is fatal to the development of a characteristic architecture. People want to build small houses on the pattern of much larger ones. If it is permissible to make play with several features on a big construction, it is not so in the case of a small dwelling. Montreal is a northern city, very cold and very hot. If there was a typical Canadian house a hundred years ago, there can be one today, adapted by endeavouring to make of it a whole by a return to unity in form and material.

As already mentioned, houses of a certain architectural quality are being built, but they are few, because they are

large mansions and one perceives the hand of the architect and the serious study that has been applied to the work. I recognize that draughting a plan for a \$12,000 house will not pay the architect. Certain persons will reply: "A hundred years ago Canadian houses were not designed by architects." At that time certainly not, but the Canadian had his own style, he stuck to it, it was a formula tried and proved and one lived warm and snug in one's own home. The solid stone or the wood of its walls had a logic of its own. The little window of other days gave the wall all its strength. The great modern windows and wide openings form a major element in design, and all that is no longer within the amateur's range. The technical possibilities of today restore the architect to his full stature.

It is to be hoped that the public will become aware of the change now in progress and that, strolling in the new districts of Montagne, Ville Mont Royal, Westmount, Outremont, etc., people will be struck by the new note in domestic architecture. The appearance of the outlying sections of Montreal will be entirely changed when the thousands of trees planted each year have grown.

Returning towards the centre of Montreal, we observe one of the most typical features of terraced dwellings, the outside stairways. This anomaly, picturesque in itself, is quite unfitted to the climate. It is caused by the too narrow lots which leave no space for inside stairs.

Collective housing projects may become eventually slums. On the slopes of the Mountain, along the Côte des Neiges, apartment blocks have been erected in these last years with very simple materials, nearly always brick, and, in many cases, whole streets have been built without falling into monotony. On the other hand, with almost similar materials unscrupulous speculators put up hundreds of houses to rent at far too high a figure. A dozen winters will suffice to make them unfit for habitation. Though Loewy has called his book "Ugliness is hard to sell," I unfortunately cannot believe that to be true for buildings.

If we return to the centre, we see that this is where the great problems are found. Twentieth century Montreal can indeed be, and will be, a very great city, for the possibilities are vast and the architectural problems involved are of the highest interest. It is then indeed out of the question to set forth ideas on either architecture or urban development. The two are intertwined. Can there be a question of character in buildings of ten, fifteen or twenty storeys? I think there can. And climate, orientation, purpose, are the three most important factors. At present clearly marked tendencies are apparent in the plastique of the façades of high buildings.

No one will be surprised if I mention the disastrous abundance of blinking illuminated signs on the great business streets. Their numbers will decrease, I hope, or their quality improve, because a welcome initiative on the part of the municipality permits the effective enforcement of certain regulations. A Committee of Architectural Controls, set up for some of the main arteries, has already succeeded in exercising a happy influence on buildings now in hand or to be started. Likewise, for certain main streets studies in aesthetics are now in progress bearing on the volume, texture, colour, height, etc., of the buildings proposed.

I should like to be able to write this same article ten years later, when I could probably speak of the great improvements that are going to be made in Montreal. These will include the rebuilding of a large number of already insanitary slum blocks, of housing units in green belts; a great theatre, parks, a stadium, swimming pools, large parking areas, etc.; easy and safe access to the main traffic arteries; and a architectural control covering the whole of the city.

The great transformation of Montreal has just begun, but, for the successful completion of this enormous undertaking, we realize how heavy is our responsibility, and our efforts will be effective only on condition that we endeavour, in collaboration with the authorities, public and private, to make an urban unit of this great city.